

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4338.

SATURDAY, DECEMBER 17, 1910.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

Lectures.

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.
LECTURE ARRANGEMENTS BEFORE EASTER, 1911
CHRISTMAS COURSE OF EXPERIMENTALLY ILLUSTRATED
LECTURES (ADAPTED TO A JUVENILE AUDITORY).
Prof. SILVANUS P. THOMPSON, LL.D. D.Sc. F.R.S.—Course of
SIX LECTURES on 'Sound: Musical and Non-Musical,' a Course of
Experimental Acoustics: 1. Production of Sound; 2. Transmission of
Sound; 3. Reception of Sound; 4. Combination of Sounds; 5. Regis-
tration of Sounds; 6. Reproduction of Sound. On Dec. 29 (THURSDAY),
Jan. 2, 1910 (SATURDAY), Jan. 3 (TUESDAY), Jan. 5 (THURSDAY),
Jan. 7 (SATURDAY), Jan. 10, 11 (TUESDAY), at 5 o'clock.

TUESDAYS.

Prof. FREDERICK W. MOTT, M.D. F.R.S., Fullerian Professor
of Physiology, R.I.—SIX LECTURES on 'Heredity.' On TUESDAYS,
Jan. 17, 24, 31, Feb. 7, 14, 21, 1911, at 5 o'clock.
A. E. TUTTON, Esq. D.Sc. F.R.S.—THREE LECTURES on
'Crystalline Structure: Mineral, Chemical, and Liquid.' On TUES-
DAYS, Feb. 28, March 7, 14, 1911, at 5 o'clock.
H. AUREL STEIN, Esq. C.I.E. D.Lit.—THREE LECTURES on
'Excavations of Ancient Desert Sites in Central Asia.' On TUES-
DAYS, March 21, 28, April 4, 1911, at 5 o'clock.

THURSDAYS.

FRANK WATSON DYSON, Esq. F.R.S., the Astronomer Royal.
—THREE LECTURES on 'Recent Progress in Astronomy.' On
THURSDAYS, Jan. 19, 26, Feb. 2, 1911, at 5 o'clock.
P. CHAMBERS MITCHELL, Esq. D.Sc. LL.D. F.R.S.—THREE
LECTURES on 'Problems of Animals in Captivity.' On THURSDAYS,
Feb. 9, 16, 23, 1911, at 5 o'clock.
ARTHUR C. BENSON, Esq.—TWO LECTURES on 'Ruskin.' On
THURSDAYS, March 2, 9, 1911, at 5 o'clock.
Prof. ARTHUR KEITH, M.D.—TWO LECTURES on 'Giants and
Pygmies.' On THURSDAYS, March 10, 17, 1911, at 5 o'clock.
Prof. W. A. BOVE, D.Sc. F.R.S.—TWO LECTURES on 'Surface
Combustion and its Industrial Applications.' On THURSDAYS,
March 30, April 6, 1911, at 5 o'clock.

SATURDAYS.

ARTHUR HASSALL, Esq., M.A.—THREE LECTURES on 'Problems
in the Career of the Great Napoleon.' On SATURDAYS, Jan. 21,
28, Feb. 4, 1911, at 5 o'clock.
THOMAS G. JACKSON, Esq., R.A. LL.D.—THREE LECTURES
on 'Architecture: the Byzantine and Romanesque Period.' On
SATURDAYS, Feb. 11, 18, 25, 1911, at 5 o'clock.
Prof. Sir J. J. THOMSON, LL.D. D.Sc. F.R.S., Professor of Natural
Philosophy, R.I.—SIX LECTURES on 'Radiant Energy and Matter.'
On SATURDAYS, March 4, 11, 18, 25, April 1, 1911, at 5 o'clock.

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SIDNEY COLVIN, Prof. H. E. ARMSTRONG, Prof. JEAN PERRIN,
Prof. EARL PEARSON, Hon. CHARLES A. PARSONS, Mr. J. H.
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OF THE SOCIETY will be held at 22, ALBEMARLE STREET,
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titled 'The Story of King Midas and his Ass's Ear' will be read by
Mr. W. CROOK. Mr. E. LOVETT will also exhibit and read a Paper
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The latest time for receiving Advertisements
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SATURDAY, DECEMBER 17, 1910.

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LITERATURE

Life and Letters of Alexander Macmillan.
By C. L. Graves. (Macmillan & Co.)

AUTHORS are become so businesslike in the present day that they might materialize the soul of a publisher as a ledger, and would probably regard a list of publications with an audited statement of the respective profits of author and publisher as the most satisfying biography of Alexander Macmillan. They might even resent as an impertinence his singular belief that his interest in the books he published was something greater than commercial, and his insistence upon some sort of conformity to the high moral purpose which inspired his own views. Mr. Graves, however, has realized that others besides "the profession" will be attracted by the personality of Alexander Macmillan, and that this personality was not by any means bound up in "boards," or calculable in terms of the currency.

Alexander Macmillan was, indeed, first and foremost a great publisher—one of the greatest; but he was also a man of wide sympathies and fervid enthusiasms. He owed much to his birth. Though he came to associate with most of the leading minds of the day, often on exceptionally intimate terms, he remained to his death, like his hero Carlyle, a peasant, *paysan*, a natural, unspoiled son of the soil. There was nothing conventional about his thoughts or conversation. He had had no

school or university to teach him tricks and poses. All his education, beyond the little he had at the elementary school of his early boyhood, he taught himself; and though he never became a scholar in the ordinary sense, there are many scholars less widely read. His habit of being his own "taster" or publishers' reader kept him abreast of the times, but he ranged far afield, and read appreciatively the greatest books of all ages. Books expanded a naturally acute intellect, but neither culture nor society ever dimmed the native freshness of the man. He remained the enthusiast, the mystic, of his Highland birth in the midst of town cynics and agnostics. His well-known vehemence in argument and intolerance of opposite views—though never of opponents—were typical of his race; and those who heard him sing in old age 'The Bonny Briar Bush' of his native land—though he was no musician, his singing had "character," as Mrs. Dyer truly says—recognized at a flash a kinsman of Burns and Carlyle.

Of "life" in the sense of adventure or varied experiences there was none. The hardships of early days, though not perhaps the "head-mastership" of a local school at the age of sixteen, are among the commonplaces of Scottish tests of grit. The rest was steady grind at the book mill. Yet the grinding was eclectic, and the work, incessant and almost overwhelming as it was at one period, was raised to a high level not only by the enthusiastic idealism of the man, but also by the accidents—if accidents they were—of situation. As bookseller, with his elder brother Daniel, at Cambridge, Alexander Macmillan came into close contact with a keen intellectual life, which he both shared and influenced. What the late Dr. Sebastian Evans wrote about the power which the two Macmillans exercised over the more thoughtful class of undergraduates, who made almost a club of their shop, is borne out by many witness. Of course the connexion benefited trade too, and the Macmillans owed their first successes to the friendships they made at Cambridge. Those were the early days of the "Broad Church" movement, which now seem antediluvian; and, though Alexander Macmillan disliked labels and never would call himself "Broad Church," he always spoke of Frederick Denison Maurice as "the Prophet," and went on enthusiastically printing his books when they were certainly far from argosies. Tom Hughes—whose characteristically breezy letters give a touch of humour to a somewhat sombre volume—saw Maurice in a different and perhaps clearer light:—

"You ought to sit back easily in your big arm-chair," he wrote to "Mac" as late as 1892, "and think over no end of good times, and as well-spent a life as all but prophets like Maurice can reckon over in this tough old world—and then too the dear prophet was quite unable to think of any good times he had ever had or good he had done, but only of the wretched mess the poor old world had blundered into, which he had

been sent specially to pull her out of and hadn't done it. So after all we are better off in our seventies than the prophets on this side the veil, however it may be on t' other."

The association with the "Broad Church" and "Muscular Christianity" schools, with Maurice, Kingsley, Hughes, and with Cambridge scholarship and theology as represented by Westcott, Hort, and others, was, no doubt, extremely valuable to Macmillan in a commercial as well as in an intellectual sense: 'Westward Ho!' marked an epoch in the history of the firm, and so did 'Tom Brown's Schooldays.' The Cambridge connexion laid the foundations of the rapidly growing and firmly rooted business. But it was no less valuable that the men of the new thought, the Modernists of the Mid-Victorian period, should meet with a publisher who was in ardent sympathy with their cause; and it is significant that Macmillan's authors remained Macmillan's friends, in a manner that the present commercial age of bookmaking has rendered too rare. No literary agent or "reader" intervened between the manuscript (not then "typed") and the publisher's eye, and the result was a sympathy which we venture to think of high importance for authors as well as publishers.

Alexander Macmillan, it is true, with his perennial youth and high spirits, possessed a genius for friendship not easily rivalled, as those who recall the Sundays at the old Surrey house, Knapdale, and regret the dissolution of the informal "tobacco parliaments" in Henrietta and Bedford Streets, can abundantly testify. The letters which form the bulk of this volume fully bear out this memory of a warm and friendly personality. They are not strikingly original, and perhaps there are too many of them; but they bear the hall-mark of sincerity, kindness, sympathy, and modesty. There is no trace of pretentiousness or of malice from beginning to end—though we observe that he was not fond of *The Athenæum*, which his zeal for his reviewed friends led him to denounce. The prevailing tone is that of a profoundly religious man, eager to do something to raise the thoughts of his age to the heights he sought himself.

Alexander Macmillan did not really belong to any school of English theology. As Sebastian Evans wrote, he was

"a Scotsman first of all before being a Churchman of any party. Scottish puritanism ran in the blood of him.... He was in closer sympathy with the intangible puritanism of Thomas Carlyle than with any Church or party in the Church. With him, Carlyle was an Immortal."

Tolerant to all persons, though not by any means to all thoughts and beliefs, Macmillan was naturally least in sympathy with the Roman Church, and it is odd to read how he half-playfully deprecated his personal sense of prayerful relationship with the dead, for fear it might be "Popish." But he admitted that he was no logician.

The letters, many of which have already been in private circulation, give an interesting picture of literary activity in the second half of last century, and here and there add personal touches to the portraits of the writers of the time. They are lacking in humour, and there are few passages that lend themselves to citation. Perhaps the one "good story" is of the French publishers who asked Wordsworth to write a little sketch of his life to be prefixed to the pirated edition of his poems which they proposed to print. The form of the publishers' proposal amused even Wordsworth: "You need not trouble too much," they wrote, "about detailed accuracy: *Piquancy* is our main object."

It is curious in these days to find Macmillan writing in 1860 that "an elevation either of intellectual power or moral purpose is surely demanded of a man who will go to press." If that were so, how many books would be printed now? Again, we see his charming old-fashioned standard of taste when he refused to print William Allingham's advertisement of his other books on the back of the half-title:—

"You will vex my soul...It is an abomination in the eyes of all true lovers of a book...to have an advertisement anywhere within what may be considered as part of the book in its integrity."

We read that in 1868 "Tennyson read 'Lucretius' aloud to a small gathering at Knapdale," when Arthur Sullivan thought it would "do for an opera." The present writer has a memory of an earlier reading at Knapdale about 1866, when Tennyson made 'Maud' sound like one long heart-broken wail.

Lectures on Greek Poetry. By J. W. Mackail. (Longmans & Co.)

THIS book consists of a series of lectures delivered by Dr. Mackail in his official capacity as Professor of Poetry at Oxford, together with the substance of a paper read before the Classical Association. Naturally it makes no attempt to be a history of the poetic literature of Greece, or even to deal with all the greatest names; it simply tries—and with considerable success—to give some account of the genius of one or more of the typical figures of each epoch, from the time of Homer down to that of the later Alexandrians. It is increasingly difficult to find anything new to say on such a subject, yet every age finds it necessary to say something, for our speech and customs alter, while the contents of these ancient works remain unchanged, and therefore continually need reinterpreting. The author, while making use of the work of his predecessors in criticism, has not a little of his own to add thereto, especially in the way of illuminating parallels from modern poetry.

The first three lectures are devoted to Homer, and begin with a review of the Homeric Question. Prof. Mackail repre-

sents the reaction against the views of those extreme critics who reduced the 'Iliad' and 'Odyssey' to mere strings of ballads, and dissents even from those who believe in large accretions to the original poems due to later hands. Alterations, linguistic changes, minor additions, are admitted; but to him "Homer conceived and executed the 'Iliad.'" That 'Iliad,' in its main substance and essential form, is the 'Iliad' which we possess now." Indeed, he rather inclines to attribute the 'Odyssey' to the same hand, and to hold with the author of the 'De Sublimitate' that it is the work of the poet's old age. All this arises from no narrow minded rejection of the results of critical investigation. The author, though he makes no pretence to being an expert in this thorny subject, is well read in modern writings on it. One cannot help comparing this lecture with that of the most famous holder of Dr. Mackail's present position 'On Translating Homer'; and it must be confessed that, if Arnold is the greater critic, Dr. Mackail is the sounder scholar. The composition of the poems he places somewhere after the beginning of the ninth century (which strikes us as rather late), warning his readers, however, that dates here are little more than convenient symbols; and he holds the traditional view that a great recension—an "authorized version," as he calls it—was made in the time of Pisistratus. But, as he well says, "behind the Homeric question...lie the two things which really matter, the 'Iliad' and the 'Odyssey.'" These he proceeds to discuss as works of art, apart from all questions of their origin.

The exposition of the sublimities of Homer is, as might be expected, good, though to our thinking a little fanciful at times. Dr. Mackail begins by clearing away the absurd idea of the Romanticists that the epics are "natural" poetry, as opposed to the "artificial" work of Virgil, for example, and points out that they are the last and greatest product of a school of literature soon to vanish or linger on in a series of mere imitations—the great poetical expression of an age which had come almost to its close—occupying the same position relative to the feudal period of Greek history which the 'Divine Comedy' holds with reference to the thought and beliefs of the Middle Ages. Epic in fact by the time of Homer, like tragedy when Aristotle wrote, *ἔρχε τὴν αὐτῆς φύσιν*, and could advance no further. The new age required a new vehicle for its ideas, and found it in the lyric. Homer is the "precious shore" on which is washed up all that is left to us of the brilliant age of Hellenic chivalry. In the 'Iliad' epic is at its zenith; the whole poem burns as with an intense flame—the fire of the Wrath of Achilles: "Nowhere else, except in Dante, does fire so penetrate the whole structure of a poem. It is perpetually present in single phrases or elaborated descriptions." Ordinary life is left out, or relegated to similes; and the supernatural is everywhere, showing itself especially in the

strange and magical feeling which accompanies the night—whether natural, like that in which the hasty counsel of the Achaean chiefs was held and the daring raid of Odysseus and Diomedes took place, or miraculous, like the darkness which cleared away at the half-despairing prayer of Ajax. With this insistence on the uncanny effect of darkness in the 'Iliad' we heartily agree, but own to a certain scepticism about the meaning of the constant mention of fire. To say that, because the action of the poem turns on the wrath of the leading character, and because this wrath is firelike (we cannot recollect any passage in which it is so called, however), therefore "fire" is the key-word, so to speak, of the 'Iliad,' seems to us to be an intrusion of a modern idea into a setting where it is wholly out of place. Such a refinement belongs to the technique of Swinburne, for example. No one who has read 'Atalanta in Calydon' can forget the impressive manner in which the word "fire" and its derivatives recur again and again, leading up to the catastrophe. But for one thing, Homer paints in much bolder outlines; and for another, it is highly improbable that the 'Iliad' was intended to be read or recited straight through at any one time. Although an organic whole, it can easily be divided; it is like a sonata, one movement of which may be performed separately without losing all meaning, not like a fugue, to be played in its entirety, or not at all. We should say, simply and prosaically, that the 'Iliad' concerns itself with a number of bright or hot things—polished weapons and armour, the heat of battle, and so on—all naturally compared to fire.

Of the 'Odyssey' it is well pointed out that it gives us a lower heat of poetic genius, combined with a more developed technique—a technique not far from perfection, but indicating by its very excellence that the greatest age of the epic is over: "construction is passing from an art into a science, architecture into engineering"—a point well illustrated from Gothic architecture. But the construction, skilful though it is, breaks down in the nineteenth book. Odysseus is left face to face with his wife at last, and then—nothing. The action, its climax postponed once too often, breaks down, the tone changes, and the thread of the narrative is never quite caught up again. Also—perhaps, it is suggested, in deference to a growing sense of the unimportance of women—the chance is lost of a scene of meeting as great as the parting of Hector and Andromache. With all deference to the author, we feel constrained to dissent. To us the pause in the action here and in Book XX., just before the increasing excitement of the Trial of the Bow and the great climax of the slaying of Antinous, has always seemed one of the finest things in the whole poem.

But there is no space to go into a detailed review of Dr. Mackail's excellent chapters on Homer. We have left un-

touched much that is worth commenting on, such as his remarks on epithets, similes, and ornament in general, and his summing-up of the reasons for the poet's greatness—the greatness of man as portrayed by him, and the consequent "moral effect of the poetry, as distinct from its moral lesson." We pass now to the next period, that of the lyricists, who expressed the feelings of a Greece no longer feudal and Homeric, but individualistic to a great extent, beginning to be democratic—in short, already characteristically Hellenic.

From the two centuries of lyric production are selected two great names—Sappho and Simonides, as representative, one of the "spring-time of song," the other of the age in which all that was best in poetry was coming to have the Attic characteristics, "fine, a little hard, like a stripped athlete trained down to the last ounce." Sappho is put forward as the greatest exponent of the genuine personal lyric, inspired by real emotion, as opposed to that which is "secondary, induced, or simulated"—a point well elaborated in a brief discussion of lyric in general. In Dr. Mackail's panegyric on the greatest of women poets there is nothing which calls for especial comment—indeed, there was nothing particularly new left for him to say. We merely note his insistence on the exquisite simplicity of Sappho's work, and its intellectual and spiritual quality, enough in itself to give the lie to the foul imaginings of later ages about her. "The Love whom she saw, ἐλθόντ' ἐξ ὀράνω πορφύρεαν περιβέμενον χλάμυν, 'descending from heaven clad in purple vesture,' is akin to the intellectual and spiritual love of Plato and Dante." We are grateful to Dr. Mackail for pointing out an apt parallel—there are many such throughout the book—between the poetry of Sappho and some of the best Provençal lyrics. Another illustration, well worth thinking over, occurs in a brief passing discussion of Pindar. We are not aware whether any one had compared him to Meredith before, as Dr. Mackail does; it certainly was worth doing.

When Simonides wrote, Lyric had not much longer to live. Compositions in lyric metres, indeed, were produced for centuries after his death, just as more or less Homeric hexameters continued faintly to echo the thunder of the great epics until late Byzantine times; but the invention of prose threatened to make Lyric—now increasingly philosophical in tone—a superfluity: "Just at the time when it was becoming more and more a vehicle of thought, it found itself faced by, and forced into rivalry with, a new art designed to express thought directly." Simonides's genuine inspiration combined with his exquisite technical skill made him, and him alone, equal to the occasion; but even in him there are traces of the coming downfall of the art—a hint of the prosaic quality which one finds in the later lyricists with their odes to abstractions, side by side with the productions of men

like Timotheus, whose works are "lyrics" in much the same sense as the songs in our musical comedies. Much of Simonides's work is like that of a sonneteer; this applies especially, not to his lyrics, but to his epigrams, which might almost be called condensed sonnets.

But in these very epigrams we hear, already prominent, the name of the city in which for the next century Greek literature and Greek politics were to centre till the empire of the successors of Alexander and the writings of their subjects took the place of both. Athens and her great product, the drama, now absorb all poetry; and "the Attic drama is Sophocles." Dr. Mackail leaves on one side, as alien to the main subject—the poetry of Sophocles—all detailed discussion of his theology and the like, and concentrates on his peculiarly Attic quality, the perfect handling of language, and the deep reverence for it. Only—why is the reader needlessly irritated at this point by a misconstruing of the very language under discussion? "In the most splendid speech of the play ['*Œdipus Coloneus*'] . . . the little word is once more the power which shatters alliances," &c. (p. 150). What Sophocles says ('*O.C.*' 619–20) is ἐν οἷς τὰ νῦν ξύμφωνα δεξιόματα | δόρει διασκεδῶσιν ἐκ μικροῦ λόγον, "wherein for a small cause they shall sunder with the spear that plighted concord of to-day" (so Jebb). There is plenty of evidence of the poet's feeling for the power and mystery of the spoken word without trying to make him say what he never meant. It is a pity to see a really fine appreciation of the style—or rather that indescribable quality which, as Dr. Mackail well remarks, is "beyond style"—of these marvellous works disfigured by a blunder of this sort. Stress is justly laid on the simplicity, the absence of all undue emphasis, high colouring, or laboured effects in the most memorable passages. No one perhaps ever used so much art and made so little show of it. It is one of the best defences of the much-criticized practice of verse composition that thereby the learner comes to see how complete a mastery of diction lies behind the apparently simple phraseology. A line like ἐφα κινεῖ φθέγματ' ὀρνίθων σαφῇ looks easy enough to write, for all its haunting beauty, until one comes to imitate it. Dr. Mackail is inclined to think that no one else but Shakespeare, with the doubtful exception of Dante, ever attained to these heights. Surely he might have thought of Virgil as well.

But we must hasten on to one of the best parts of the book, the last, the account of the Alexandrians. Here the point of view is somewhat novel. The poetry of this epoch—the point is emphasized—suffered not from want of enthusiasm, of which there was plenty, nor from pedantry, but rather from decentralization and the overpowering mass of the great works of earlier periods:—

"Those who felt within them still the instinct for imaginative creation did not quite know what they would be at. They

had no new interpretation of life to offer. . . . The great poets reared a menacing and seemingly insurmountable barrier between them and poetry. Ἄλλος πάντεσσιν Ὀμηρος . . . expresses not only the cynical doctrine of the outer world, but the deep-seated belief of scholars and the despondent conclusion of poets. Yet it was among the scholars that the reaction began."

They set out, consciously or not, to find the lost centre of poetry; it is noteworthy that they thought of poetry only, none of them attempting literary prose. They had the faults of beginners rather than of decadents—painful attention to technique, and imitation which did not always develop into creation. But they were far from labouring in vain, if only because they prepared the way for Latin poetry. This is especially true of Callimachus, who gave the elegiac couplet once for all the importance it retained down to and beyond the Revival of Letters. Aratus went in quite a different direction, and tried to find inspiration in physical science—to bring poetry back into touch with life by way of the intellectual side of man's nature. He failed from lack of poetic vision, and erred on the side of dryness and severity; but at least he kept clear of the besetting sins of his age—sentimentality, affectation, rhetoric. It was this, Dr. Mackail thinks, which won him popularity among readers and writers who were growing tired of these features, but could not emancipate themselves from them. At any rate, he did much to lead up to the 'Georgics,' and helped to contribute the element of enthusiasm for science which is part of the poetical equipment of Lucretius.

The book concludes with a discussion of Theocritus and Apollonius Rhodius. The work of the former is not inaptly compared with that of one of his greatest modern admirers, Tennyson. He, alone among his contemporaries, achieved the difficult task of giving poetic utterance to the spirit of a peaceful, comfortable, commercial age; and he did so, partly because he was a realist, partly because he had the rare ability to make common things poetical by his handling of them. His characters live as they lived then; and not dissimilar people lived again in Victorian England. But in their presentation lies the peculiar glory of Theocritus. Other realists were produced in Alexandria; Herodas sets his contemporaries before us vividly, and sordidly, enough; but it was Theocritus alone who rediscovered the sweetness of common life (we are reminded how continually he uses the adjective ἀδύς), and so gave us the Idyll in its varied forms, especially the pastoral. This was the last effort of Greek poetry; after this the night soon fell upon it, while a new dawn lighted Italy.

But one figure of this age had caught as it were a prophetic glimpse of a far-distant day. Apollonius, fettered by a classical tradition now outworn, had in him the germs of Romance. Formally he was merely reviving a kind of poetry, condemned not without reason by Calli-

machus, which Dr. Mackail finds ground for believing to have lingered on in Rhodes, namely, the old-fashioned chronicle-epic. His poem as an artistic whole is a failure—an *Aeneid* lacking the second and most of the last seven books; it bears the marks of an immature production; the work of one neither boy nor man, like Keats when he wrote 'Endymion,' and vainly elaborated in later life, it suffers from being neither classic nor romantic in tone; yet the third book and part of the fourth reach a high level, and many of the details are of exquisite beauty. Curiously enough one of the faults of the poem is simply the tendency to realism which was one of the merits of Theocritus. It comes most hopelessly out of season in the interview between Hera, Athena, and Aphrodite, whom it reduces to *bourgeoises*. If they were not goddesses, one might read the scene with some pleasure; and a few lines further on, if Eros and Ganymede were simply human children humanly naughty, they would be delightful; but, as it is, the effect is horribly incongruous. Yet again and again, as at the end of this unfortunate scene, one finds passages suggestive of very good Romantic poetry—that of Morris at his best, for example; the parallel, as usual in this book, is good and well worked out.

Altogether the book is worthy of its author's reputation and position, and forms a noteworthy contribution to the not over-large body of good literary criticism produced in this country. The printer has done his work well, except for a misplaced word in a verse on p. 110; and paper and binding are adequate.

Lady John Russell: a Memoir, with Selections from her Diaries and Correspondence.
Edited by Desmond MacCarthy and Agatha Russell. (Methuen & Co.)

THOUGH Lord John Russell's biography was written from ample and authentic sources by the late Sir Spencer Walpole, this memoir of his second wife needs no apology for its appearance. On its political side it receives adequate treatment from Mr. Desmond MacCarthy, while Lady Agatha Russell furnishes many fascinating details about a happy and dignified home life.

The early chapters introduce us to a joyous family circle at Minto; to the British Embassy at Berlin, where Lady Fanny Elliot refused to dance with Bismarck; and to the perplexities of a seriously-minded, though engaging girl in the whirl of London society. The story of her rejection, and subsequent acceptance, of her mature suitor, Lord John Russell, already supplied with children and stepchildren of his own, has much human interest about it. While matters were in suspense, Lady Minto wrote to another daughter:—

"...You will see in the papers the report of Fanny's marriage to Lord John Russell. It is very annoying to her, and I

had a few lines (very touching) from him begging me to have it contradicted, which I had already done. If you ask me my reasons why, I cannot tell you, but I have a sort of feeling that she will marry him still. Gina says certainly not, and neither Lizzy nor I think her opinions or feelings changed, but I feel it *in my skin*!!!"

In addition to the cares of a numerous family, Lady John Russell had to assume the duties of a political hostess, and her correspondence proves that she did not greatly relish them. Thus she writes to her sister Lady Mary Abercromby:—

"Sometimes I think I care much more about politics at a distance than when I am mixed up in them. The fact is that I care very much for the questions themselves, but grow wearied to death of all the details and personalities belonging to them, and consequently of the conversation of lady politicians, made up as it is of these details and personalities."

Again:—

"At times I almost wish I could throw away all that is honest and pure and upright, as useless and inconvenient rubbish of which I am half ashamed. I never felt more keenly or heavily the immeasurable distance between earth and heaven than now, when after the day has been spent in listening to the plausibilities of commonplace politicians, I open my Bible at night. It is going from darkness into light."

Never very strong, Lady John Russell was an invalid for several years, while her husband's health was always frail. Delighting in the peace of their home at Richmond, they were ill-fitted to cope with the astute politics of Cambridge House; and in an England still governed by family connexions it was no wonder that the star of the Palmerstons rose while their own declined. All the greater credit, therefore, is due to Lord and Lady John Russell for their leniency to Palmerston during his escapades of 1850 and 1851, when, far from using their influence at Court against him, they did their utmost to break his fall. Their conduct was magnanimous, though their full approval of his liberal foreign policy as against the reactionary tendencies of the Queen and the Prince counted, no doubt, for a good deal.

This volume does not reveal many political secrets, but it has its dramatic moments. Thus, in November, 1848, Louis Philippe tells the story of his deposition to the Russells at Pembroke Lodge; in July, 1871, another refugee from France was seen by them at Chislehurst in the person of the ex-Empress Eugénie. The following explosion on the part of Baron Brunow can well be believed:—

"In May Lady John writes of a dinner-party in London where she had a long conversation with the Russian Ambassador (Baron Brunow) on the Governments of Russia and England; she ended by hoping for a time 'when Russia will be more like this country than it is now, to which he answered with a start, and lifting up his hands, "God forbid! May I never live to see Russia more like this country! God forbid, my dear Lady Joan!"'"

Lady John Russell's political sympathies were always more advanced than her husband's. During his lifetime she evidently entertained compunctions about the Whig kind of Irish Coercion Bill. In the course of her long widowhood her ideas progressed rapidly indeed; she fully approved of Gladstone's Home Rule Bill, and would have liked to see the House of Lords declared, "by Act of the House of Commons, injurious to the best interests of the nation, and for ever dissolved." We need not discuss the wisdom of these pronouncements; they are, at all events, a singular instance of freedom from that limitation of outlook which generally overtakes old age.

The illustrations are interesting, including Watts's portrait of Lord John; miniatures of his wife and her mother, the Countess of Minto; and some views in colour of Pembroke Lodge and its sylvan surroundings. There is also, we are glad to find, a good Index.

The French Revolution: a Political History, 1789-1804. By A. Aulard. Translated from the French of the Third Edition, with a Preface, Notes, and Historical Summary, by Bernard Miall. 4 vols. (Fisher Unwin.)

M. AULARD is one of the most industrious historians in France, where conscientious work in bringing to light and classifying national records is unsurpassed in any country of Europe. His industry may be said to have been inspired by the circumstances which attended the centenary of the taking of the Bastille. In 1889 the Third Republic, which was approaching its majority, celebrated the hundredth anniversary of the Revolution with official glorification of the events which led to the establishment of the First Republic. The complacency with which modern Republicans would have feted the memory of the men of the Revolution had been disturbed during the previous decade by the completion of the three volumes which Taine, in his '*Origines de la France contemporaine*,' had devoted to the Revolution. In them, to the surprise of those who under the Second Empire had reason to believe that he would take his place among the leaders of liberal thought, he ruthlessly shattered the idols which had been raised by Mignet, Thiers, Louis Blanc, Michelet, Lamartine, and Henri Martin. He brought all his critical talent to bear on the work of the men of 1789 and of 1792, with the result that the Revolution ceased to be the uncontested religion of Frenchmen, whether Republicans, Bonapartists, or Orleanists.

It is probable that M. Aulard would never have undertaken his very considerable studies of the French Revolution, of which only a portion is contained in the volumes before us, but for the

challenge given by Taine. Yet it is an exaggeration to say, with M. Aulard's numerous critics in France, that his work is merely a counterblast, a huge polemical pamphlet directed against Taine and his influence. The controversy between the partisans of the two historians is such that they have come to form as it were two sects, defending and attacking their respective masters in minute matters of detail. For instance, Taine states that there were 36 municipal committees which took a certain line respecting the collection of taxes at one period of the Revolution: M. Aulard produces contemporary documents to prove that there were only 16. Taine's friends come upon more recently discovered archives which indicate that his number was more nearly accurate than that of the younger historian; and so on.

This kind of controversy shows that both of them have a feature in common which is not found in the great historians of the first half of the nineteenth century. They both belong to the new documentary school, which Taine may be said almost to have founded, so that M. Aulard may be not unjustly described as a disciple of the master whose work he strives to demolish. They both disregard perspective in their desire to reproduce detail. Prince Napoleon, when objecting to Taine's picture of his uncle, denounced him as an entomologist; and the same epithet may be applied to M. Aulard. The consequence is that the 'Revolution' of neither writer is useful for young students or for the general reader, however intelligent, unless his knowledge of the period is already extensive.

It cannot be said that the sacrifice of literary quality by historians has been made up for by the scientific value of their work. In the case of M. Aulard, one does not know whether he is capable of writing in an attractive style, as virtually all his literary produce has taken the same form. In the case of Taine, he was already in the front rank of French writers, not only as a philosopher, but also as a consummate master of language, before he began his 'Origines de la France contemporaine.' Many of his admirers regretted that he devoted the last twenty years of his life to a work which buried his style in a wilderness of quotations. It, however, effected a twofold result. It dealt a blow at the legend of the Revolution, and it roused into existence a new school of historians (of whom M. Aulard is an exemplar) to protect the shattered legend. In their pages we find no pathetic pictures, no thrilling details, rarely a biographic description or a sketch of character, such as moved the readers of Michelet or of Lamartine. The new school disdains literary grace and picturesque episode. It deals with bald facts and bare principles, with as little eye to effect as is exercised by the maker of a code.

In one particular M. Aulard differs from Taine. The author of 'Les Origines' has no respect for any of the men, parties, or institutions in all of the periods with

which he deals. He belabours the Ancien Régime as severely as the Revolution in each of its phases; and when Napoleon appears on the scene he receives the harshest treatment of all. M. Aulard, at all events in the work before us, refrains from violence. He holds a brief for the Jacobins, but he defends them without vituperating the other side, and often he refrains from suppressing facts which weaken his argument. He imparts such a judicial air to his pleading, he divests it so completely from all colouring, that, were it not for the occurrence sometimes of words such as "massacre" or "guillotine" in his pages, a stranger to the subject might think that the French Revolution consisted of a series of heavy debates between a number of theorists and jurists. It is a history of ideas and movements that he writes, not of events. A criticism which those who know their Revolution would make is that whereas Taine was too prejudiced against the Jacobins and too ready to accept any anti-Jacobin evidence, M. Aulard is too disposed to accept as authentic any testimony which comes from Jacobin sources.

M. Aulard is credited with being in political sympathy with the Radical-Socialist "bloc" which has governed France since the beginning of the century. Though he protests that he is a purely objective student, with no thesis to establish, he would naturally desire to show that the ideas practised to-day by that party in the Republic are to be found in the Revolution. But here M. Aulard is confronted with a serious difficulty. He is a conscientious historian whose knowledge of the period is unequalled, and it is not easy to trace the connexion of the Radical-Socialists of to-day, democrats favouring collectivism, with the Revolution, which was a middle-class movement, carried on over the heads of the democracy, and was from beginning to end essentially individualist in its principles. In his exposition of the movement of the Revolution the scientific historian gets the better of the political partisan. He points out that none of the precursors of the Revolution was in favour of popular government. He says:

"It is impossible to put forward Rousseau as a democrat after our French fashion of to-day. Condorcet also would admit none but property owners to the rights of a citizen."

He elaborately shows that there was no Republican party in France till after 1789, in spite of the influence on French opinion of the American Revolution, and that the Bastille fell and châteaux were burnt to the cry of "Vive le Roi"! He places the birth of a Republican party in 1790, as coincident with the inception of the idea that the bourgeoisie was the nation. He points out that Marat himself was a royalist in February, 1791, and that it is only from the flight to Varennes in the following June that the rise of the Republican party can be dated.

But when, with the rapid march of events, the Republic was founded little

over a year after the return from Varennes, did it produce a democratic Government, did it offer any precedent for favouring Socialism? M. Aulard says that August 10th "brought about the fall of the bourgeois system and the establishment of democracy." The abolition of royalty might have had this result if the Convention had developed into a quiet, law-giving assembly. But all that happened in this direction was that it produced the still-born Constitution of June, 1793, which was never applied, and the representatives of the people continued to be chosen by indirect election. That undemocratic form of election M. Aulard actually defends: "Would direct suffrage have resulted in as careful a selection at a time when the mass of the people was so ignorant?" However that may be, democratic government was a part of the revolutionary scheme only during the two years which included the Terror; and Thermidor sent the Revolution back into the hands of the bourgeoisie, who, under the "Constitution de l'an III," kept it until Napoleon took it under his guidance.

While it is possible that the Convention might have set up a democratic constitution if Republican politicians had not celebrated the establishment of the Republic by beheading one another, it seems to be certain that, whatever shape events might have taken, nothing would have displaced the individualism of the Revolution. M. Aulard with complete frankness shows how in 1792, after the abolition of royalty, the proposed agrarian law, which was to complete the destruction of the feudal system, provoked popular hostility because it tended towards the nationalization of the land:—

"A Socialist propaganda had no result beyond immediately provoking a powerful current of anti-Socialist opinion. France obviously had a horror of the agrarian law, and wished to maintain the rights of property as they then existed."

With candour he explains Robespierre's seemingly Socialistic utterances in April 1793, as mere tactics to create "the illusion that he was a Socialist in order to appear more democratic than the Girondins." The brief manifestations of what may be called Socialism under the Convention meant only that a number of the needy victors in the struggle wished to enrich themselves with the spoils taken from the vanquished. M. Aulard makes this very clear, explaining that when in October, 1793, the Convention decreed that the property of rich people at Lyons should be "destined to indemnify the patriots," the measure was purely punitive, and not political. M. Aulard goes on to relate that the commissioners who went to Lyons to execute the decree drew up resolutions which contained the germ of the true Socialistic doctrine. But the best known of the Socialistic quartet ("as far as I know," says M. Aulard, "the only representatives to pass resolutions of so Socialistic a character") was Fouché, and he lived too long to have his name

handed down as an apostle of collectivism with that of the unfortunate Babœuf, the martyr to Socialism of the Revolution. It is interesting as an academic sport to study the futile proposals made for progressive income-tax in the Convention, or the strange experiments made under the Terror by obscure little municipalities where the citizens for a month or two were supposed to hold all their goods in common. But M. Aulard's researches bring out more strongly than ever the long-established fact that the French Revolution was in its essence an anti-Socialistic movement.

We regret that space does not permit us to follow M. Aulard in his investigation of other questions. His work, very full in parts, is incomplete in others—for example, on the Civil Constitution of the Clergy. He would have done better to conclude his history at the Coup d'État of Brumaire, as, if the Revolution did not end with the "avènement de Bonaparte," there is no reason for not carrying on its history until the Restoration. At all events, it is fanciful to take it down to the last day of 1808 (four years later than the final date inscribed on the title-page), when the Emperor, who had been crowned four years before, removed from his coinage the inscription "République Française." The space thus gained could have been usefully filled with copies of original documents, of which the author has large stores. For instance, among the valuable lists which he supplies it would have been interesting to have those of all the divisions taken in the Convention on the king's condemnation. M. Aulard's book is indispensable for the serious student of the Revolution, though, as we said at the outset, it is not a work to be studied by those who have no previous knowledge of the subject. It is not an easy book to read, even in French, and we recommend all who take the trouble to read it to have recourse to the original, especially on account of the documents quoted, which suffer more in translation than does modern French.

Not that Mr. Bernard Miall's translation is bad. On the whole, he may be said to have done his big task well. It is so long that he may be excused for falling into many Gallicisms, which sometimes make his English unintelligible: *mauvais sujet*, "a bad subject"; *nous autres républicains*, "we other Republicans"; *fil de famille*, "sons of a family"; *beaux esprits*, "fine spirits." To call the Cordeliers "Greyfriars" is as confusing as though a Frenchman called Blackfriars Bridge "Pont des Dominicains." It is misleading, too, to speak of the opponents of Federalism as "Unitarians": *Unitarien* is not the French word used, as it, like its English equivalent, means Socinian. There are too many misprints and careless slips. The reaction of Thermidor is put in June, 1794, instead of July; "Lourdes" looks very odd printed for "Landes" as the scene of the introduction of a new religion. The translator's notes are not of much use. Babœuf did

not stab himself to death in court. He only wounded himself, and was guillotined. It is foolish to say that *lettres de cachet* "played a part analogous to the private asylums of early Victorian days, but of course a far larger part." The Translator's Preface suggests that his knowledge of French history is confined to M. Aulard's text, which needs a good deal of supplementing, even in the history of the period.

NEW NOVELS.

The Peer's Progress. By J. Storer Clouston. (John Murray.)

"EVEN in the characters of Caesar and Napoleon," Mr. Clouston reminds us, "careful critics have found traces of human infirmity," and so it is that the greatness of the valet Grimes is not without a certain delicate suggestion of meanness in the methods by which he educates his latest pupil in the peerage. But the reader is inclined, with the author, to forgive such lapses in face of the skill with which this eloquent as well as diplomatic person contrives to turn a young man possessed of an inconspicuous degree of intelligence into an imposing social and political figure, prompting him to epigram, and promoting him to the rank of Governor-General. One feels a sense of disappointment when Grimes, outwitted by the baleful power of uncontrolled sentiment in his matrimonial arrangements for his master, announces that he will now "retire to some spot more distant than Ostend, where the exigencies of a foreign tongue will sever me from my fellow-men." In this burlesque Mr. Clouston is at his best both in his treatment of humorous situations and in epigram.

The Profitable Imbrogllo. By Adrian Hayter. (Duckworth & Co.)

THIS is a crisp and readable book, refreshing in its scholarly aroma, and amusing in its appreciations of current life. A young classical Oxonian, unable to turn into wealth his endowments of deep acquaintance with Shakespeare, Apuleius, and Petronius, has the fortune, through a series of amusing adventures, to become master of the secret sign of a syndicate of financiers who cannot afford to be discovered. How, with the aid of a bright young school teacher, and his old athletic friend of "Varsity days, he defeats the frantic efforts of the "Ten" to "down him," and secures himself and Lettice against fate, is the gist of the story. A professorship of "Silver Latin" is the climax of his negotiations with the enemy.

The characterization is clean-cut and mainly satirical. Many pages suggest quotation, such as those dealing with modern journalism, the pathetic old fossils of the British Museum, the snobbery and luxury of a Neronian age, the *Panis et Circenses* of to-day's vulgarians.

Chains. By Edward Noble. (Constable & Co.)

WE should not be surprised if this proved the most widely popular of the author's excellent novels, though we are far from thinking it the best. We certainly do not rank it with 'The Edge of Circumstance' or 'The Grain-Carriers,' and we think the reason is that, although it deals with ships and the sea (seen from the aft-deck of a sailing vessel), it is primarily concerned with a subject not specifically maritime, the relations between husbands and wives, matrimonial law and its hardships for wrongly mated women, and so on. Mr. Noble is at his best when dealing with ships and sailors. The book contains a striking picture of the horrors of the traffic in girls—white girls, and English girls, some of them—in certain South American seaports.

The Second Chance. By Nellie L. McClung. (Hodder & Stoughton.)

"HOMELY" is the word that most aptly suggests itself upon a reading of 'The Second Chance'; the material out of which the story is made is distinctly homely, being such domestic farce and tragedy as occur in the lives of pioneer settlers in Manitoba; the point of view of the author may fairly be characterized as homely; and even the style carries with it a savour of domesticity. But the book is not any the worse on that account. There is no hint in it of a pretence of being something other than it is; and therefore, as a veracious delineation of a virtuous community, presenting much that is novel to most readers, it is likely to appeal strongly to those whose tastes tend towards simplicity. After all, there are less inviting atmospheres than that of scrubbed boards and chintz hangings. A sincere piety informs the story; and the instinct for self-renunciation possessed by the small heroine, Pearl, is delicately described.

The Girl's Head. By Edgar Jepson. (Greening & Co.)

THE severed head of a girl found in a brown-paper parcel on the table of a baronet at breakfast is sufficiently startling. Russian machinations, in which the previous holder of the baronetcy was involved, are early indicated as the source of this horrible surprise. The new baronet takes to practising with a pistol, and seeks out the perpetrators of the crime. Mr. Jepson, as might be expected, has a more effective pen than most sensational authors, but we think the first half of his book is a little slow in developing the action. However, mysterious hints are not wanting throughout, and there is the sort of "love-interest" that makes for popularity, not to mention a big surprise at the end.

VERSE, OLD AND NEW.

IN *Traherne's Poems of Felicity*, edited from the MS. by H. I. Bell (Oxford, Clarendon Press), Mr. Bertram Dobell's publication of 1903 is reinforced by thirty-eight hitherto unpublished poems, some few of which, notably 'Shadows in the Water' and 'On Christmas Day,' are of a high quality. Critical opinion as to the poetical merits of Thomas Traherne is divided, but there can be no doubt that, on occasions, he may challenge a diffident comparison with the great devotional poets, his contemporaries and immediate predecessors, and that his work, taken in the bulk, is of real value to the student of seventeenth-century verse. Mr. H. I. Bell supplies an elaborate Introduction in which the personal history both of Thomas and Philip Traherne is fully stated, and somewhat freely conjectured; but he fails to make it at all times clear whether his remarks refer to the poet or to his brother, sometime Rector of Hinton Martell and minister of Wimborne. There are notes dealing in detail with the manuscript corrections, which are numerous and of uncertain authorship; and the volume, tastefully bound, and printed on excellent paper in a style appropriately antique, should have a good reception.

Oxford Poets.—Dryden's Works. Edited, with an Introduction and Textual Notes, by John Sargeant.—*Moore's Works.* Edited by A. D. Godley. (Frowde).—Mr. Sargeant's editorial conscience is strict, his judgment and taste sound, enough to dignify the merest school-text to which he sets his hand. In the text of Dryden's poems he has a worthier field for exercising these fine qualities—a field broad, rich, yet strangely neglected or ill-cultivated hitherto. The product of his labours is this book of modest appearance and price, the publication of which should nevertheless rank amongst the permanently important events of the season.

The history of Dryden's text, as summed up in Mr. Sargeant's Introduction, affords an impressive warning against editorial vanity, indolence, and sciolism. Dryden's English editors—except Christie, who, however, omitted the translations from the ancient poets—have one and all ignored the original editions: as Mr. Sargeant caustically remarks, they have always "begun at the wrong end. Eager to annotate and criticize their author, they have been at no pains to ascertain what their author wrote." Christie alone consulted and, in part, collated the first editions; yet, through a halting judgment and a defective ear, even Christie perpetuated many absurd and disastrous blunders, which (imported by the early editors, Broughton, Derrick, or another) had been passed, apparently without misgiving, by Walter Scott (1808).

On the textual labours of Dr. Saintsbury, who claims to have collated the first editions with that of Scott, reprinted under his editorship in 1883, Mr. Sargeant is justifiably severe, dismissing them curtly as "worse than useless." As to the exact purport of Dr. Saintsbury's claim,

"it must be clear to one who really has made the collation that Dr. Saintsbury cannot have meant more than that he had verified the corrections which Christie [1870] mentioned in his notes.... Where Scott and Christie agree in an error, that error, however monstrous and palpable, is usually reproduced by Dr. Saintsbury."

True, the revised text of 1883 is in some places an advance on Scott's, but here the

credit belongs, not to Dr. Saintsbury, but to Christie; where—as in the versions from Ovid—Christie's guidance is lacking, Scott's editor is apt to go astray. Sometimes, indeed, he flounders ludicrously—as in a passage of the 'First Book of the Art of Love' (ll. 416–19), where Scott carelessly suffers l. 418 to drop out of the text, while his editor, neglecting to consult the *editio princeps*, assumes the integrity of Scott's text, and endeavours, by means of gratuitous and giddy guesswork, to account for the presence of a rhymeless line (419) and explain the sense of the (mutilated) passage. Dr. Saintsbury even asserts that Dryden's rendering is here so loose that the Latin affords no help, whereas a glance at the Latin (ll. 369–72) shows that Dryden is here translating as closely as he is wont, and that the text as printed by Scott contains nothing corresponding to Ovid's "Tum de te narret, tum persuadentia verba Addat"—words rendered "Then, naming thee, thy humble suit prefer," in the line carelessly dropped out by Scott.

Dryden's editors blame him severely for mis-scanning his Greek names; yet (retorts Mr. Sargeant) not only have they missed certain instances of this fault, and thus "turned their bars against themselves," but they have also failed to hit upon the true explanation of it: "The truth is that Dryden's master, the great Busby, mistook... the mark of accent for a mark of stress. Like a modern Greek, and unlike an ancient Greek, he made no difference in pronunciation between *εὔρεκα* and *ἡῦρεκα*...." Dr. Saintsbury, while admitting it to be "not impossible that he did," expresses a hope that Dryden did not accent "Iphigenia" on the antepenult. That Dryden

"did so scan the name is not only possible but certain, but his fault was no mistake of the quantity, but adherence to a mistaken theory. It is characteristic of the want of thought displayed by Dryden's editors that they should either never have noticed that he said 'Cleomènes' and 'Hippodamia,' or else not have asked themselves why he did so."

In support of the early emendation "Posts" for "Pots" ('Palamon and Arcite,' l. 104) Mr. Sargeant cites l. 561 of 'Cymon and Iphigenia.' We may add a confirmatory reference to l. 762 of the version of Ovid's 'Metamorphoses,' Book I. To discuss the many places where Mr. Sargeant reconstitutes Dryden's text is, we regret to say, impossible within the limits of this notice; we must content ourselves with pointing out his scholarly and sterling work, and again insisting on its capital importance. It should be added that Mr. Sargeant, in his Introduction, gives a handsome recognition to the Cambridge (Mass.) edition of Dryden by Dr. George Noyes, which appeared after the copy of the text before us, together with the first draft of the editor's Introduction, had been put in the hands of the printer.

In text and arrangement the "Oxford" edition of Moore follows the author's edition of 1841. By omitting the historical Prefaces, the Appendix to the 'Melodies,' the prose tale of 'The Epicurean,' and all except the explanatory Notes, Mr. Godley has brought within some 740 pages the substance of Moore's ten volumes. A pleasant Introduction, and an engraving of Martin Archer Shee's portrait of the poet, are added. A few of Moore's facetiae survive through their neatly turned trimness of expression. Moore, says Mr. Godley,

"was an excellent squib-writer, but he had not the makings of a good satirist. It was not his nature to be angry with society. He disliked....

Protestant supremacy, but a wilderness of Orangemen would not put him out of conceit with his world:—

They may rail at this life—since the hour I began it
I found it a life full of kindness and bliss.

As a writer of political verse Praed cannot stand beside him. But then Moore could not have written 'The Vicar.'

French Lyrics, selected and annotated by George Saintsbury, with illustrations by A. Gérardin (P. Lee Warner), is a reprint of the selections first printed in 1890 as one of Messrs. Kegan Paul's "Parchment Series." Since then many anthologies of French poetry have appeared, notably the admirable 'Oxford Book of French Verse,' edited by Mr. St. John Lucas. No doubt the appetite for poetry comes by reading, and the more such anthologies are published, the better acquainted we shall become with the beauties and subtleties of French literature, and the less often shall we be stung into protest by the assertion that there is no poetry in France. Prof. Saintsbury's collection is especially interesting and instructive owing to the large number of mediæval lyrics that he includes. Many of these are probably unknown to English readers, whose knowledge of the subject generally begins at earliest with Charles d'Orléans or Villon. They will be delighted to discover such charming verse as 'Trois sereurs seur rive mer,' 'L'amour de moi s'y est enclose,' and 'Que faire s'amour me laisse?' and to be assured that the garden from which they have been plucked contains many hundreds of flowers with the same remote and somewhat mysterious fragrance. There is no doubt material for a fascinating anthology entirely devoted to French mediæval verse.

But Prof. Saintsbury has not thus restricted himself. His selection contains lyrics chosen from every period up to Baudelaire. He is perhaps rather too exclusive as regards the poets of the seventeenth and eighteenth centuries; and his choice of nineteenth-century verse cannot be considered satisfactory. To devote seven pages to Banville, five to Pierre Dupont, and only three to Lecomte de Lisle and two to Baudelaire seems strangely disproportionate. Besides this, we must protest against his habit of decking out the poems with English titles. To give French poems such names as 'Ballade of Wise Living,' 'The Victory of Love,' and 'Ode after several Psalms' is irritating.

The Oxford Book of Ballads. Chosen and edited by Sir Arthur Quiller-Couch. (Oxford, Clarendon Press.)—The application of any accurate system of chronological order to an Anthology of Ballads is clearly impossible, and Sir A. Quiller-Couch has adopted what is almost the only alternative, short of chaos, in arranging his hundred and seventy-six ballads, as he explains in the Preface, according to species or subject. Thus the collection is divided into seven books, the first containing ballads in which the supernatural element prevails, such as 'The Laidly Worm,' 'Clerk Saunders,' or 'The Wife of Usher's Well'; the second, "stories of pure romance," like 'Childe Maurice' or 'The Lass of Lochroyan'; while in the third we have ballads of "romance shading off into history," of which 'Sir Patrick Spens' is perhaps the most familiar example. In Book IV., devoted to 'Early Carols and Ballads of Holy Writ,' there is much quaint superstition which to the general reader at least will be new. Book V. is of Robin Hood and the greenwood generally; Book VI. comprises such echoes of history as are to be found in 'Chevy Chase' and

kindred lays of war and Border foray; while the seventh Book presents the ballad "in various aspects of false beginning and decline"—"Barbara Allen," "The Children in the Wood," "The Bailiff's Daughter of Islington," "Widdicombe Fair," and the like.

In the matter of a ballad's text there is always room for discussion. The editor's taste here is, in the main, unimpeachable, but we cannot help feeling that he has, on occasions, suffered himself to reject the picturesqueness or vividness of one reading in favour of the probable greater authenticity of another; as, for example, in "Barbara Allen" (stanza 3), where the lines which, in one version, run,

He sent his man down through the town
To the place where she was dwellin',

are given as

He sent his man in to her then,
To the town where she was dwellin'.

We note that the much-debated "sleet" in the refrain to "A Lyke-Wake Dirge" is discarded, and the more accurate "fleet" restored; but this seems to us one of those cases where accuracy costs somewhat dear.

The volume, which is uniform with the author's well-known 'Oxford Book of English Verse,' is carefully edited—all words likely to present difficulty being explained in unobtrusive foot-notes—and could not well be more comprehensive. It will prove a dainty and valuable addition to the store of ballad literature at present accessible to the reading public, and should help to create an interest which is at present not conspicuous concerning a form of verse which has much charm.

The New Inferno, by Stephen Phillips (John Lane), is the work of a man looking back on life, and is very different from 'Christ in Hades.' The wild revolt of a stormy youth has spent itself, and the poet sits counting the cost. He is no believer in a "red metropolis of misery," but he realizes that sin scars too deeply for the soul to be free the moment it is separated from the body, and that years of expiation must pass before "spirits enchained to memories of the flesh" can shake off their bonds. This is the new *Inferno*, far more terrible to the poet than the old:—

The stain contracted leaves us not.
No deepest grave obliterates a fault,
But to the earth the immortal spirit clings,
And being spirit in greater madness burns.

He shows us spirits drawn back by evil passions "to enjoy through others still of flesh and blood," tempting the living to ruin; or by love for a son, or a husband, or a ruined girl, forced to share the pleasures or sufferings of the dear one on earth, with no power to influence them. As long as the desire for revenge lasts in the victim of a crime, so long must both victim and criminal absent them from felicity. To our mind the picture of Napoleon, surrounded by his marshals and veterans, imprisoned in a world of ice created by the ambitious dreams from which he cannot yet free himself, where no flower or dew can be except for the few moments when Josephine crosses his mind, is the most effective in the poem. Mr. Phillips's blank verse, with its occasional echoes of his great predecessors, is as varied as ever, and he has lost none of his power of bringing a scene before us with a few strokes, while the greater depth and seriousness of outlook mark a distinct advance.

Mrs. Dora Sigerson Shorter's new volume, *The Troubadour, and other Poems* (Hodder & Stoughton), is disappointing. Her title-

poem—of a length out of all proportion to its purport—presents few outstanding features of thought or diction; and the numerous shorter poems which follow suggest too often, as in 'The Calling Motherland,' atmosphere half-realized and music half-expressed. In the ballad form Mrs. Shorter has already achieved noteworthy success, but her latest essay in this kind, 'The Careless Lad,' courts criticism as well from the needlessly harsh naming of its heroine—"May Margarie"—as from the more essential fact that the allegory presumably involved is not sufficiently vitalized to kindle the reader's interest. We quote the first stanza, of which the second line at least furnishes a good example of what a ballad-line should not be:—

The careless lad went through the wood,
Leaped the retarding gate,
And whistled thrice unto his dog,
Who strayed behind so late.

In 'The Freeborn' and 'The Pauper' the author animadverts with sincerity and feeling upon certain obvious anomalies of modern civilization; and both 'The Little White Rabbit' and 'The Three Trees' display an attractive fancy which we could have wished more widely prevalent. Mrs. Shorter's technique inclines to laxity. It is jarring to come upon the words "impious" and "dolorous" with the penultimate syllable accented, neither does any grammatical palliation suggest itself for the expression "Thou raiseth me" (p. 10).

In *Wild Fruit* (John Lane) Mr. Eden Phillpotts has produced a quantity of conscientious verse, but he lacks the spontaneity of the born lyricist. The right word seems seldom to offer itself instinctively, and the quest of it is responsible for a cumbersome multitude of compound epithets, of which "far-flung" and "wine-purple" recur with marked frequency. Mr. Phillpotts is often felicitous in description—notably in his dealings with Italy, as may be seen in the first lines from 'Dawn over Naples':—

By the still pathway of a sleeping sea
Hither one came, through island gates, like clouds
Where climbed up Ischia before Baïre
Hung with a necklace of men's homes in shrouds
Of nightly vapours;

or in the following from 'The Shepherd's Tower,' which is the Campanile at Florence:

Thy colours echo morn and night and noon.
Moonrise on earth and sunrise on the moon,
White Venus and red Mars;
The deep green shadow of a mountain grove,
The foam that glimmers and the waves that rove
Under the setting stars.

His principal measure of success, however, is achieved in the dialect poems and others like 'The Owl and the Epitaph,' which have humour and a quaint sententiousness, but do not aspire to the highest planes of poetry.

OUR LIBRARY TABLE.

MISS ROSE KINGSLEY publishes through Messrs. George Allen & Sons in the *Rhône Country*, a volume profusely illustrated by sketches and photographs. The title describes the scenes visited and recorded better than does the geographical name frequently applied to them in the text—Provence. That kingdom of poetry and song is not, indeed, entirely excluded, but, with the exception of Grignan, and Montmajour, few places that are essentially Provençal come fully into the book. The dominions of the Good King René were sometimes more extensive than Provence properly so called, and Tarascon and others

of his castles are described. Of Aix the capital, and of St. Maximin, Mont St. Victoire, Tourves, Brignolles, Barjols, and the most essentially Provençal parts of Provence, there is nothing, and we hope for a further volume giving similar pictorial treatment to Provence proper. Those who love its story may feel shocked at the family party of saints who sought refuge upon the coast being so rigidly divided by our author that, when the exploits of Martha are recounted, we hear nothing of the more romantic forty years of Mary in the solitude of the Sainte Baume.

The volume opens with Lyons, which is well treated, and we welcome the warmth of the praise given to the frescoes of Puvis de Chavannes and some of the contents of the neighbouring rooms in the museum. There is no account of other pictures which attract the literary traveller; for instance, the famous 'Retreat from Moscow,' the 'Elle et Lui' portrait of Sand and Musset, and the still better-remembered Corinne seated on her rock. Miss Kingsley prepared herself for her journey by reading everything that was to be found about the sculpture and a good deal about architecture; so that we feel, in mentioning pictures, that we have no right to everything. But she seems to accept the authenticity of those mediæval monuments which were the most heavily restored and ruined by Viollet-le-Duc. In the case of the Roman antiquities she is more strict. Some of the walls at Avignon described and photographed are not, like her Villeneuve, intact "after seven centuries," but only after sixty years; for they were entirely pulled down and rebuilt.

The Provençal quotations seem to have been carefully verified, but there are a good many mistakes in the French.

Party Portraits, by Mr. C. L. Graves (Smith & Elder), is the work of an accomplished satirist, but too political for our pages. We may, however, refer readers to some lines on Mr. Garvin which, though most unequal, appear to us to have a merit which the object of their satire will be the first to recognize. We give portions of three stanzas:—

At the height of his patriot fervour
He kindly consented to come
To the aid of the ancient *Observer*
And made it amazingly hum.

For a season he ruled as Dictator,
Till all of a sudden the rôle
Of National pacificator
Appealed to his sensitive soul.

Alas! for the tragical sequel;
Alas for the frailty of man;
The zeal of his friends proved unequal
To working the Federal plan.

In *The Flint Heart* (Smith, Elder & Co.) Mr. Eden Phillpotts has given us an excellent fairy story, instinct with whimsical fancy and quiet fun, and touched with the romantic mystery of Dartmoor. His prehistoric picture of Grimspond is well imagined, while the scenes that succeed it are vivacious and full of fantastic entertainment. The flint heart itself is an evil charm of immense potency, which changes the nature of its owner for the time being into something bad and strange, so that all manner of disagreeable events ensue, even upon its temporary possession by man or beast. The fairies, however, with the assistance of some children, take the matter in hand so effectually that the fell enchantment is dissolved. The only quarrel we might pick with Mr. Phillpotts's fairies is on the ground of their being a little over "literary" and up to date; the fairies of our acquaint-

ance were a simpler folk, but his, perhaps, belong to a later generation. The book has sixteen attractive illustrations by Mr. Charles Folkard.

People and Questions, by G. S. Street (Martin Secker), is a pleasant book. Mr. Street discusses Life and Thought with the taste of a man of education and the sense of a man of the world. He has nothing of consequence to say; but then he says it delightfully. By keeping as sharp an eye on the world as can be kept from a bow-window in Piccadilly or the back seat of a "taxi-cab," he has acquired a pretty stock of wisdom; for sentiment he seems to have gone to books that have stood the test of time. The reader is made welcome to all that he has, except his emotions; and whether he has emotions or not is, after all, no affair of the reader's. To ask questions of that sort is the last thing that Mr. Street would do; he is pre-eminently discreet and urbane.

Being a man of the world, Mr. Street dislikes "Superior People"; being an accomplished journalist, he tells us so in a neat essay. But, having distinguished himself in "Greats," he also dislikes "Inferior People," and can explain why in half a dozen pages. He must laugh a little at "Enthusiasts," on pain of making himself ridiculous at the club; but he is far too intelligent to be taken in by the level-headed, sensible, good fellow. Him he despises, and in an admirable paper on 'My Education' questions the value of a system by which he is manufactured wholesale.

Mr. Street is, in fact, a smoking-room philosopher. He writes well, and has given us a book that we can always take up with pleasure and lay down without pain.

The Itinerary of John Leland, 1535-1543. Edited by Lucy Toulmin Smith. Parts IX., X., and XI. (Bell & Sons.)—With so many literary tasks left uncompleted by their originators, Miss Toulmin Smith may congratulate herself that her monumental edition of Leland's 'Itinerary' has been brought to a satisfactory conclusion. Of the three parts included in the present volume Parts IX. and XI. consist of a number of unconnected memoranda, some of which may have resulted from the visits of Leland to the counties they partially describe, but many more appear to be of a hearsay nature. Whilst Part X. partakes to some extent of this character, the greater portion is occupied with the narrative of a journey undertaken by Leland through the counties of Oxford, Berks, Wilts, Somerset, Gloucester, and Dorset. Whether this was a separate tour, or whether the chapter merely contains supplementary notes on the observations previously recorded by Leland, cannot be accurately ascertained. In every case the writer brings a spirit of keen inquiry to bear, less perhaps in material and economical matters than in those pertaining to topography and genealogy. His sense of proportion is of course limited by the period in which he lived. The description of Abingdon and its abbey occupies several pages, while that of "Lyrrpole alias Lyverpoole" is comprised within a few lines. It is, however, interesting to learn that while it had but a chapel, the parish church being at Walton, four miles off, Liverpool was a paved town, and that, being a good haven, it was much resorted to by Irish merchants, who brought "moeh Yrisch yarn that Manchester men do by ther."

When Leland made his journeys, the storm and stress of the Yorkist and Lancastrian wars was over, and the country gentlemen

who lived quietly on their estates and took no part in the troubled politics of the time seem to have led a life that was very similar to that of the county magnates of the present day. They were glad to entertain an intelligent and inquisitive outsider, who brought with him a whiff of the air of Court and City, and to show him the old books which recorded the annals of their families, and of which so few survive. But of the details of their family life we are left in total ignorance. To record the social life of his day was beyond the scope of the task that Leland set himself. It is an exceptional thing to learn, as we do of Wakefield in Yorkshire, that it was so well served with flesh and fish that "al vitaille" was very cheap there, and that a right honest man could "fare wel for 2. pens a meale." A few more details of this kind would have given a more living touch to the somewhat monotonous record of the writer's tours.

The editor rightly observes that Leland is a valuable writer for the English philologist, and an adequate glossary of the principal archaic words used by him is prefixed to the volume. Some of his favourite words, such as "rype" (*ripen*), the bank of a stream, and "castelet," if ever current, have dropped out of common phraseology. His spelling generally seems to be phonetic. Mainwaring is always Manoring with him; and Bewdesert and Bewmaner represent the old Norman sound of *beau* which we retain in "beauty." Wolverhampton he spells Wulverhampton, which perhaps faintly indicates the final sound of Wulfrūn, the noble lady who granted a charter and made large donations to the minster at Hāmtn in 994, and after whom the town was named. Of folk-lore there is little in Leland, but he records that at "Colecester," near Corbridge in Northumberland, "wher hath been a fortiores or castelle the people ther say that ther dwellid yn it one Yoton, whom they fable to have beene a gygant." The popular belief in "yotuns" or "ettins" survived, as we know, to the time of Beaumont and Fletcher.

It is needless to commend the manner in which the editor has executed her laborious and difficult task. The father of English topography could not have desired a more permanent memorial than these volumes. One important addition to the memoir prefixed to the first volume is due to Dr. James Gairdner, who has shown from the State Papers that John Leland in 1546 was holding from the Court of Augmentations a tenement in the parish of St. Botolph without Aldersgate, within the site of the late Charterhouse; and Miss Toulmin Smith suggests with reason that he may have settled in London at the end of his travels to write his works, and that he did not move into the parish of St. Michael le Querne until the loss of his reason compelled his brother, who lived in that parish, to take charge of him.

We have noted one slight oversight on the part of the editor, to which we should not refer if it were not for the intrinsic interest of the matter to which it relates. In the Introduction to the first volume (p. xviii) the editor writes:—

"Stow is said to have used some papers for his 'Survey of London'; they must have been other notes, for what now exists in the 'Itinerary' contains nothing of London itself."

But in the volume under review (p. 6) we find three paragraphs about London Bridge, relating how a cardinal and Archbishop of Canterbury gave a thousand marks towards the erection of the bridge; how King John gave certain vacant places in London to build on, for the building and reparation

of the bridge; and how a mason, being master of the bridge-house, built the chapel on the bridge at his own expense. And if we turn to Stow ('Survey,' ed. Kingsford, i. 23), we find the statements made by Leland repeated, with considerable amplifications, but in such a manner as completely to justify the view that Stow was indebted to Leland for much of the narrative contained in his book. It is a misfortune that Leland's memoranda on London, of which those that have been quoted seem to have dropped haphazard between his notes on Cheshire and Bucks, should no longer be forthcoming.

The volume is equipped with General Indexes to the whole work, and the printing is extremely accurate in view of the difficulties involved in Leland's language. In a note on p. 8 "Falco de Breant" should read "Fulco de Breauté."

MR. A. L. HUMPHREYS has started a little series of books with the graceful French adornments of the eighteenth century. The printing is, as might be expected, choice and comely, and the text offers such contrasts as Mr. Chesterton's *Five Types* and Bacon's *Gardens and Friendship*.

Little Jenny Jarrold: One of Nine, by S. G. Arnold (Melrose), is meant, we believe, for adults, not for children. It does not strike us as being specially suitable for either. There is not, to our mind, sufficient grace or winsomeness about the heroine and her family to retain the interest of older readers, whilst many a page is dull from an elaborate straining after sentiment. On the whole, we think the score or so of illustrations by Miss Meyerheim the best part of the book.

The Slowcoach: a Story of Roadside Adventures. By E. V. Lucas. (Wells Gardner & Co.)—Caravan literature grows apace. Mr. Lucas, too, has been a-caravanning, and found the occupation as full of humours as did "Elizabeth." But the genial fun of the "Slowcoach" is as different as possible from the glittering satire of the "Caravaners." Elizabeth will continue to delight the grown-ups; Mr. Lucas has brought back a "pocketful of sixpences" for the children. His story is concerned with the voyage in the Slowcoach of the fortunate Avory family, who—eldest fourteen—were dispatched, in charge of the Gardener Kink, upon a caravan tour of their own planning. Their adventures and experiences—and they were many and surprising—are narrated with a delightful ease. We could, indeed, have done without the chapters upon Oxford and Stratford-on-Avon, which oppress the young with a dread of instruction unfairly foisted on them, and haunt the old with a suspicion of goods manufactured for the American market. But we have no doubt that the Avory family will be the family most envied and admired by their contemporaries this Christmas. Their Slowcoach—and it was not really theirs after all, but that is Mr. Lucas's secret—is pleasantly illustrated by one with the appropriate name of Wheelhouse.

JOHN BROWN OF HARPER'S FERRY had become almost a mythical figure in his lifetime, and, as the circumstances of his death immensely enhanced the interest which his deeds inspired, his legend soon bade fair to obliterate his history. This menace has been reinforced rather than obviated by the multitude of his biographers, all emulating each other in dressing a part which was fine enough, with all its faults, if they had

left it plain. Twenty-four years ago Mr. J. T. Morse, himself one of the most talented and experienced American writers of biography, piously invoked the future biographer who should at last do justice to John Brown, who meantime "suffers a prolongation of martyrdom, standing like another St. Sebastian to be riddled with the odious arrows of fulsome panegyric." In *John Brown, 1800-1859: a Biography Fifty Years After*, by Oswald Garrison Villard (Constable & Co.), we have such a just and dispassionate biography as Mr. Morse desired, but one far surpassing in thoroughness of research anything he could have had in view. That thoroughness must make Mr. Villard's book final as an authority upon its subject, since it is hardly conceivable that anything important can be added to what is here put on record. Many legendary tags are gently torn away from John Brown's story, and the full truth regarding many incidents comes out for the first time.

The most notable of these revelations is concerned with the midnight killing, by John Brown and his sons, of the pro-slavery settlers on the Pottawatomie. That incident is difficult for those who hold the "saint" and "martyr" conception of John Brown to which Emerson, in his ignorance of these facts, gave the sanction of his name. Nevertheless, though Mr. Villard calls the transaction murder (and he has his authentic account of it from survivors who participated in the deed), he leaves the reader in no doubt that the saint-and-martyr view is infinitely nearer the truth than the "horse-thief and midnight assassin" view of John Brown's character and career presented to American youth by certain reactionary, if not rancorous, academic historians to-day. The Harper's Ferry fiasco is described with great fullness and graphic realization of the scene and action; while the whole theme gathers impressiveness and power, and a sort of spiritual quality reflected from the soul of old John Brown, astonishingly revealed and poured out in prison, towards the close. Mr. Villard has done well, and deserves the magnificent Index which "George B. Ives, of the Riverside Press," has made for his book.

A CHARMING edition of Dickens's *A Christmas Carol* is that just issued by *The Daily Chronicle*, with some thirteen illustrations in colour from special drawings by Miss Ethel F. Everett. These are, with one exception, designed to express the dream-atmosphere of the story, and do so with marked success. The exception is the frontispiece, depicting "Tiny Tim" in a manner which suggests, somewhat painfully, that blindness was among the little cripple's afflictions, though we do not think that this is anywhere stated. It may perhaps be inferred from one passage, but this inference would involve a considerable strain. The volume is clearly printed in type of luxurious size, and its binding shows excellent taste.

WITH the aid of a clever artist, Mr. Gerald Young's story of *The Witch's Kitchen; or, The India-Rubber Doctor* (Harrap & Co.), is certain of a favourable welcome from those fortunate children who are still able to take a "fairy story" seriously. Without Mr. Pogány's delightful lures the story itself would hardly stand the test of comparison with the old-established favourites—and who so exacting as the nursery critic? However, the India-Rubber Doctor, the unwieldy hero, pliant both in body and mind to every wish of his little human friends,

is weird enough to form the nucleus of a whole week of nightmares. And what more can be demanded or expected from such a surfeit of witchcraft as the author provides—brooms and bewitchings, enchantments and spells, as well as that other adjunct of the witch's paraphernalia, the humble toad?

We think that shorter sentences would have been better suited to the story and its prospective readers; also, many of the words will demand explanations from elders; we hope the latter will find satisfactory renderings of "plummy," "flooofy," and "gleegloominous." The binding and general appearance of the book leave nothing to be desired.

The Magic Key and the nine other fairy stories of which Grace Inkson's volume consists (Sidgwick & Jackson) are in strict accordance in style and subject with the time-honoured favourites. The more conservative of nursery-folk will find them to their liking, but not so those others whose sympathies are with the modern developments of fairy lore discovered and propounded each Christmas-time by persevering authors. In these simple tales the scales of Justice are manipulated by supernatural beings, and supernaturally just are the results. Maltreatment at the hands of the "bad" characters is followed by compensatory rewards from the "good" ones. The end of it all is rung out with "merry wedding bells" which herald "many, many years of happiness." This is as it should be, and there is no reason why 'The Magic Key' should not delight the infant mind.

OXFORD NOTES.

BOGEYS vex us. One or other of two grisly shapes has throughout this term been wont to gibber by the bedside of worthy dons who, in less troublous times, would have been enjoying slumbers as sound as the glass of port that helped to induce them.

One shape is that of the Typical Professor. To begin with, his mien is decidedly foreign. He was born in St. Petersburg, graduated at Berlin, served his apprenticeship as assistant professor at Glasgow, and indulges in frequent lecture-tours in South Africa, Canada, and the United States. In short, he is a cosmopolite. It follows that he must be wanting in what is known as "the Oxford spirit." In the next place, he is given over to "research." This means that he is exclusively interested in English poetry before the Conquest, or the reproductive system of the dinosaur. It is obvious, therefore, that he cannot teach. For questions on these abstruse subjects are not set in the schools, nor even in the I.C.S. examinations; and you cannot teach what nobody wants to learn. Thirdly, and worst of all, he is a bureaucrat. He wants to get together a class. To achieve this object he would recklessly abolish the study of English poetry after the Conquest, or of such reproductive systems as are not dinosaurian. In fact, he has his eye on the rest of us, who, as it happens, know nothing of these very special things. Sooner or later, we shall have to go. And there will be no other place to harbour us, unless Cambridge by a miracle escape reform. For it is precisely these very special things, and no others, that are taught at the newer Universities.

The other shape, not a whit less hideous, is that of the Typical College Tutor. On the strength of belonging to a popular public school and a leading college, of having been

twelfth man for the hockey team, and of having carried off a University prize with a brilliant copy of galliambics on the Suffragette movement, he was elected to a fellowship at the age of twenty-two. A Christmas vacation across the Channel enabled him to acquire his stock of modern languages. An Easter vacation in Greece satisfied his archaeological needs. Thereupon he was appointed Classical Tutor. For the first ten years he taught with enthusiasm, mostly out of old notebooks. The next ten years were spent in "running the College." For a time he was Dean, and later took on the office of Domestic Bursar, some say because he was crossed in love. His third decade sees him a power in University politics. His friends have put him on a Board, where he manfully withstands all educational innovations. His apotheosis is to become Head of his House. As such he gives excellent dinners. His speech at the College gaudy is always cheered to the echo, especially when he brings in his favourite little joke about "keeping our ain garbage for our ain sea-mews."

Now, as was stated at the outset, these are bogeys. The don whom one or the other phantom haunts has only to pinch himself, and rub his eyes a little, to perceive that neither of these types has objective reality. The professoriate is largely recruited from the class of college tutors. Moreover, in the more important schools, there is scarcely anything to choose between the professors and the best of the College tutors or other non-professional teachers, whether in the matter of work done or reputation gained. With such facts before him no one in his senses can for a moment believe, either that the new draft-statute on the reorganization of the Faculties is the work of a band of professorial conspirators intent on founding a centralized system that will eventually drive the college tutor out of existence; or, contrariwise, that the amendments which are being so freely introduced into the proposed scheme embody an organized endeavour on the part of College teachers of the "backwoods" type to sacrifice the University to sectional interests. The main objects of this statute are two: the first, to correlate studies that, having developed and multiplied without reference to each other, were in danger of losing a sense of their common end, namely, to promote a liberal education; the second, to provide a graded ascent from the college lecture-room to the University chair, an arrangement sound in itself, and all the more necessary because the principle of a rising scale of salaries is recognized by the colleges half-heartedly, if at all. On the other hand, an amendment which retains for every member of a college staff as such the right to elect to the Board of his Faculty was very properly accepted *nem con.*, since the original proposal to accord this privilege only to nominees of the Boards involved a vicious circle. The business of doctoring the scheme is by no means complete, and will occupy us likewise next term. It is to be hoped that the fear of bogeys will not bring a useful measure of reform to naught. It is curious how suspicious of one another we appear to be when engaged on legislation, since no body of men are more ready and able to work harmoniously and loyally together when it comes to the translating of law into practice.

Of the other instalment of the Reform Programme which has been submitted to Congregation, and of its dismal fate, the less said the better. Compulsory Greek was to be sacrificed to save compulsory Latin. Why? asked the Hellenists, and

answer was there none. The oracles of science, on behalf of which the change was to be made, remained dumb, though there is nothing that Congregation welcomes more than the chance of hearing the man of science discourse upon the classics. Clearly, however, something must be done for the poor science man. His piteous cry, "Think what I might have been but for *τυπω*," is not really met by the ingenious retort that has been used by more than one representative of classical culture, "I assure you that the *Pons Asinorum* has been the making of me." Even if it be granted that the one is a goose and the other a gander, yet the quality of the sauce provided by our present Entrance examination yclept Smalls is not such as to season the rankness of anybody or anything. So when Council plucks up courage to try again, and formulates the demand for one ancient tongue, without invidious distinction as between Greek and Latin, from those whose soul is in mathematics or science pure, that is, untainted by humane letters, it is to be hoped, and even expected, that a substantial majority will declare itself for the revised measure. Then the whole-hearted ophthalmologist will no longer be haunted by distracting memories of what he knows of Xenophon and Caesar, Books I.-IV., inextricably mixed together; whilst the Hellenist who knows not Latin will sit at Prof. Murray's feet, and critically compare his otherwise incomparable versions with the original Euripides.

Amid all the battles that are being waged over principles and details, though perhaps mostly over details, the University ought not to forget the debt that it owes to the members of Council who have undergone what is nothing less than a spell of hard labour in order to provide Congregation with the opportunity of subsequently making hay of their proposals. Never was there a more ungrateful task than the exercise of this "probouleutic" function, to judge by the hard things which are said of the framers of statutes by our leading demagogues. In particular the former are accused of packing their preambles with provisions designed to impede Congregation's constitutional right of free amendment. Had they merely brought forward a general preamble worded thus, "Whereas it is expedient to do something in order to avoid a Commission, the University enacts as follows," even so some orator would, no doubt, have accused them of illegitimately prejudicing the question; since, besides doing something, there was the alternative possibility of pretending to do something. Surely it was quite just and proper that those who had, with endless patience, been collating the views of experts should take a decided line when the balance of opinion appeared to be in favour of a particular type of solution. They failed in some respects to forecast the verdict of Congregation, it is true. But the conclusion that a perfectly free hand in legislative matters should be left to an assembly which cannot stand two hours' discussion without shouting "Divide!" till it is hoarse, seems hardly to follow from this failure of theirs. May those whom we place at the head of affairs to do the solid thinking continue to call their souls their own! In the long run they will beat the caucuses, because caucuses have not got souls at all.

So much for High Politics. There were also some other politics in which earnest citizens took a passing interest. From the Oxford point of view, the significance of the late Parliamentary election consists in the fact that there were no Town and Gown disturbances. Cynics allege the steady downpour as the cause of quiescence. But then

how account for the fact that perfect order prevailed on the Fifth? The real reason lies deeper. The undergraduate world has come to think that "ragging" in the streets is bad form. The disciplinary authorities of the University, with their traditional gift for noting the slightest variations of the popular pulse, put the men on their honour, knowing well that they could afford to do so. To account for the new spirit is a nice question in social psychology. Perhaps the fact that nowadays nearly a third of the University—1,190 of all ranks—are soldiers, nay, officers, may have something to do with it. Certainly, this distaste for vulgar brawling is not a sign of decadence. The spirited element is as much to the fore as ever in Oxford, as the sporting columns of the Press bear witness; so that, if it has come to terms with its "natural ally," the philosophic element, some explanation must be forthcoming that is to the credit of all concerned.

At last the women are fairly "in it"—that is, in the bosom or in the maw of the University, whichever the case may be precisely. Henceforth women students will be placed on a register that is managed by a University Board composed of members of both sexes. When the statute embodying this scheme was being discussed, it was openly suggested by the Opposition that sooner or later the male portion of this mixed commission would consist exclusively of "ladies' men." We now anxiously scan our *Gazette* to discover the identity of these fortunate beings. Perhaps it would be easier a priori to draw up a list of names that must be permanently anathema to the fairer and more serious half of humanity. M.

BOOK SALE.

On Thursday and Friday in last week Messrs. Sotheby sold the library of the late Mr. R. D. Archer-Hind and a few other properties. The most important lots were: *Commentaria in Aristotelem*, 29 vols., Berlin, 1882-1907, 17l. 10s. *Journal of Hellenic Studies*, &c., 28 vols., 1880-1904, 16l. 10s. Lord Lilford, *Birds of the British Isles*, 7 vols., 1885-97, 48l. *Aristophanes*, *Comedies*, 1498, 15l. 5s. *Aristotle, Opera Varia*, 4 vols., 1472-4, 20l.; *Moralia*, c. 1470, 18l. 10s. *Palaeographical Society, Facsimiles of MSS.*, 4 vols., 1873-83, 15l. 10s. *Plato, Opera Omnia*, 1513, 21l. *Entomological Society, Transactions*, 55 vols., 1836-1908, 31l. 10s. *Life of John Mytton*, 1835, 16l. The total of the sale was 1,201l. 1s. 6d.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- * A Kempis (Thomas), *The Imitation of Christ*, 6/ net.
Verulam Club edition.
- * A Kempis (Thomas), *The Imitation of Christ*, 3/6 net.
With 24 coloured reproductions from the Old Masters.
- Churchman's Year-Book and Encyclopædia, 1911, 1/ net.
- Clergyman's Ready Reference Diary and Kalendar for 1911, 3/6.
- Edited by the Rev. T. Johnson.
- Händler (George H.), *Elchanan: the Legend of a Jewish Pope*, 1/ net.
- Hutton (John A.), *The Fear of Things*, 3/6 net.
In Preachers of To-day.
- Jones (John P.), *The Modern Missionary Challenge: a Study of the Present-Day World Missionary Enterprise*, &c., 5/ net.
- King (Edward), *The Love and Wisdom of God*, 5/ net.
A collection of sermons, edited by B. W. Randolph.

Official Report of the Church Congress held at Cambridge on September 27th, 28th, 29th, and 30th, 1910, 10/6 net.

Edited by the Rev. C. Dunkley.
Swete (Henry Barclay), *The Ascended Christ*, 2/6 net.

A study in the earliest Christian teaching.
Thomas (James), *The First Christian Generation, its Records and Traditions*, 3/8 net.

Second edition.
Visitation Articles and Injunctions of the Period of the Reformation, 3 vols., 80/

Edited by Walter Howard Frere for the Alcuin Club Collections.

Wigram (Eirene), *Theology for Parents*, 3/6 net.
Abridged edition of "Firm Foundations."

Wilson (Rev. J. M.), *Studies in the Origins and Aims of the Four Gospels*, 2/6 net.

Two courses of sermons preached in Worcester Cathedral on Sunday mornings in Lent and July.

Fine Art and Archeology.

Archæological Survey of Nubia, Report for 1907-8: Vol. I. Archæological Report by George A. Reisner; Vol. II. Plates and Plans, L.E. 2.
Beardsley (Aubrey), *Early Work*, 42/ net.

With a prefatory note by H. C. Marillier.
Blacker (J. F.), *The A B C of Collecting Old English China*, 5/ net.

A short history of the English factories, which shows how to apply tests for unmarked china before 1800. With numerous illustrations.

Bond (Francis), *Wood Carvings in English Churches: I. Stalls and Tabernacle Work; II. Bishops' Thrones and Chancel Chairs*, 6/ net.

With 124 photographs and drawings.

Eton in Prose and Verse, 63/ net.

An anthology published in handsome style and large form, selected by A. C. Ainger, with 30 plates in colour reproduced from paintings by Arthur Garratt and portraits in the College.
Harley (A. Ernest), *Old Pictures, How to Collect Them*.

With 8 photogravures from pictures in private collections.

Laurie (A. P.), *The Materials of the Painter's Craft in Europe and Egypt, from Earliest Times to the End of the Seventeenth Century*, with some Account of their Preparation and Use, 5/ net.

Contains 7 reproductions in colour and other illustrations.

O'Donoghue (Freeman), *Catalogue of Engraved British Portraits preserved in the Department of Prints and Drawings in the British Museum: Vol. II. D-K*, 27/6.

For notice of Vol. I. see *Athen.*, Sept. 5, 1908, p. 275.

Old English Mezzotints, 5/ net.

Text by Malcolm C. Salaman. Edited by Charles Holme. *Studio Special Winter Number*. Pennsylvania University, Eckley B. Cox Junior Expedition to Nubia: Vol. II. Churches in Lower Nubia, by G. S. Mileham, edited by D. Randall-Maciver; Vols. III. and IV. Karanog, the Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-Maciver, Text and Plates.

Piggott (Sir Francis), *Studies in the Decorative Art of Japan*, 25/ net.

With 177 illustrations, including 32 full-page plates, of which 11 are printed in colours.

Weaver (Lawrence), *Small Country Houses of To-day*, 15/ net.

Illustrated. In 'Country Life' Library.

Poetry and Drama.

Bell (J. J.), *Clyde Songs, and other Verses*, 2/6 net.
Bell (Lady), *The Way the Money Goes*, 1/ net.

A play in three acts. For notice see *Athen.*, March 12, 1910, p. 318.

Book of Light Verse, 3/6

Edited by R. M. Leonard, and to be had in three editions.

Brémont (Anna, Comtesse de), *Sonnets from a Parisian Balcony*, 2/6 net.

Brontë (Emily), *Complete Poems*, 6/ net.

Edited by Clement Shorter, with introductory essay by Sir W. Robertson Nicoll.
Courtney (William Prideaux), *Doddsley's Collection of Poetry, its Contents and Contributors*.

A chapter in the history of English literature in the eighteenth century. Reprinted from *Notes and Queries*.

Earle (Ferdinand), *Sonnets*, 3/6 net.

Glamour of Oxford, 6/ net.

Edited by William Knight.

Horton (William T.), *The Way of the Soul: a Legend in Line and Verse*, 6/ net.

Illustrated by the author.

Kalidasa, Meghaduta, or The Cloud Messenger.

A short poem translated by Purshotam Vishram Mawjee, and illustrated with numerous full-page plates by M. V. Dhurandhar. Part of the Indian Golden Series, published at Dadar, Bombay.

Life of the Black Prince, by the Herald of Sir John Chandos, 25/ net.

Edited from the MS. in Worcester College, with linguistic and historical notes, by Mildred K. Pope and Eleanor C. Lodge.

Rice (Cale Young), Song-Surf, 5/ net. New edition.

Shakespeare, Complete Works, 3 vols., 1/ net each.

Pocket edition in the World's Classics.

Shelley (Percy Bysshe), Prometheus Unbound, and other Poems, 2/6 net.

Slater (D. A.), Æneas, and other Verses and Versions, 2/6 net.

Synge (John M.), Works, 4 vols., 24/ net.

Yeats (William Butler), The Green Helmet, and other Poems, 10/6

Issued by the Cuala Press.

Political Economy.

Alston (Leonard), Elements of Indian Taxation, 2/ net.

Elements of the theory of taxation with special reference to Indian conditions.

History and Biography.

Lee (Sidney), Great Englishmen of the Sixteenth Century, 1/ net. New edition.

Maguire (D. L.), Historic Links: Topographical Aids to the Reading of History, 2/6 net. With a preface by Hubert Hall. New edition, with 16 illustrations.

Malcolm (J.), The Parish of Monifeth in Ancient and Modern Times, with a History of the Landed Estates and Lives of Eminent Men, 7/6 net.

With 42 illustrations.

Mumford (Beverly B.), Virginia's Attitude towards Slavery and Secession, 9/ net.

Who's Who, 1911, 10/ net.

Geography and Travel.

Chapman (Abel) and Buck (Walter J.), Unexplored Spain, 21/ net.

With illustrations.

Forman (Henry James), In the Footprints of Heine, 6/ net.

With illustrations by Walter K. Stone.

Joy of Tyrol, a Human Revelation, 6/ net. Edited by J. M. Blake, with 11 original illustrations.

Kelly's Directory of Cumberland and Westmorland, 1910, 20/

Sports and Pastimes.

Cook (William), The Chess Players' Compendium, 6/ net.

A practical guide to the openings. Fifth edition, with a new supplement by Alfred Emery.

Encyclopedia of Sport, Part XII., 1/ net.

Osborn (Geoffrey), The Motorist's Pocket Tip Book, 5/ net.

Wood (Harry B.), Golfing Curios and "The Like," 7/6 net.

With 33 illustrations.

Folk-lore and Anthropology.

Village Folk-Tales of Ceylon, Vol. I., 12/ net.

Collected and translated by H. Parker.

Philology.

Classical Review, December, 1/ net.

Forbes (Nevill), The Position of the Slavonic Languages at the Present Day, 1/ net.

A lecture delivered before the University of Oxford on November 29.

Journal of Philology, Vol. XXXI. No. 62, 4/6

Edited by W. Aldis Wright, I. Bywater, and H. Jackson.

Plutarch's Cimon and Pericles, with the Funeral Oration of Pericles, 32 net.

Newly translated, with introduction and notes, by Bernadotte Perrin.

Saintsbury (George), Historical Manual of English Prosody, 5/ net.

Woodhouse (S. C.), English-Greek Dictionary: a Vocabulary of the Attic Language, 15/ net.

School-Books.

Frazer (Mrs. J. G.), Histoire de Monsieur Blanc, d'un Nègre noir, et d'un Perroquet vert, 1/6

Science.

Baxandall (Frank E.), Researches on the Chemical Origin of Various Lines in Solar and Stellar Spectra, 4/6

Results of investigations for the Solar Physics Committee.

Doane (Rennie W.), Insects and Disease, 8/ net.

An account of the way in which insects may spread or cause some of our common diseases, with many illustrations from photographs. In the American Nature Series.

Frost (Harwood), The Art of Roadmaking, 12/ net.

Describes in non-technical language various problems and operations in the construction and maintenance of roads, streets, and pavements, with numerous illustrations.

Frost (William Dodge) and McCampbell (Eugene Franklin), A Text-Book of General Bacteriology, 7/ net.

With illustrations.

Hegner (Robert W.), An Introduction to Zoology, 8/ net.

Contains many illustrations.

Herring-Shaw (A.), Domestic Sanitation and Plumbing, Part II., 7/6 net.

A treatise on the materials, designs, and methods used in sanitary engineering, &c., with 264 illustrations.

Live Stock Almanac, 1911, 1/

Mackenzie (N. F.), Notes on Irrigation Works, 7/6 net.

A course of lectures delivered at Oxford.

McIntosh (W. C.), The British Annelids: Vol. II. Part II. Polychæta, 25/ net.

23 Folio plates.

Manquat (A.), Principles of Therapeutics, 12/6 net.

Translated by M. S. Gabriel.

Meldola (Raphael), Evolution, Darwinian and Spencerian, 1/6 net.

The Herbert Spencer Lecture delivered at Oxford on the 8th inst.

M.C.C. Chart of the Elements, 5/

Issued by the Metallic Compositions Company, with an Introduction, which is also published separately at 1/6

Roscoe (Sir Henry), Inorganic Chemistry for Advanced Students, 4/6

Second edition, revised, with 53 illustrations.

Thomson (A. Landsborough), Britain's Birds and their Nests, 21/ net.

With introduction by J. Arthur Thomson.

Illustrated with 132 drawings in colour by George Rankin.

Wallace (Alfred Russel), The World of Life, a Manifestation of Creative Power, Directive Mind, and Ultimate Purpose, 12/6 net.

Juvenile Books.

Macdonell (Amice), Historical Plays for Children, 3/ net.

Second series, with illustrations by the author.

Payne (Irene M.), Bumbling Billy and the Bubble Bee, 2/6 net.

With numerous illustrations in colour by the author.

Willoughby (Vera), Quaint Beasts and Odd Birds, 1/6 net.

Fiction.

Allen (James Lane), The Doctor's Christmas Eve, 6/

A character study of a virile doctor, showing his inherent loveliness: a sequel to 'The Bride of the Mistletoe.'

Andrew (Stephen), Doctor Grey, 6/

Relates incidents of a doctor's life.

Cassidy (James), Black Humphrey, 6/

A story of the old Cornish coaching and kidnapping days.

Corner (Caroline), Crown, Coronet, and Clover, 6/

The scene is laid in Eastern Europe.

Dostoevsky (Fedor), Crime and Punishment, 3/6

New issue.

Flaubert (Gustave), The First Temptation of Saint Anthony, 7/6 net.

Translated by René Francis from the 1849-56 manuscripts, and edited by Louis Bertrand.

Meredith Memorial Edition: The House on the Beach, The Gentleman of Fifty, and The Sentimentalists, 7/6 net.

Pain (Barry), The One Before, 7d. net.

New edition. For notice see *Athen.*, May 17, 1902, p. 624.

Pater (Walter), Gaston de Latour, an Unfinished Romance, 7/6 net.

Prepared for the press by Charles L. Shadwell, in the new Library Edition of the author's works.

Penley (R.), The Strength of Evan Meredith, 6/

A tale in which a husband of character is contrasted with a wife inferior in that respect.

Warde (Evelyn B.), Elena, 6/

A story of medieval Italy.

General Literature.

Chamberlain (Joseph), Imperial Union and Tariff Reform, 1/ net.

Speeches delivered from May 15 to Nov. 4, 1903. Second edition.

Clergy Directory, 1911, 4/6 net.

Colville (W. J.), Ancient Mysteries and Modern Revelations, 3/6 net.

Founded on lectures delivered in America, and ranging from the symbolism of the Bible and other sacred books to mediæval magic and the reappearance of Halley's Comet.

Debrett's Peerage, Baronetage, and Knightage, 1911, 31/6 net.

Englishwoman's Year-Book, 1911, 2/6 net.

Federalism and Home Rule, by Pacificus, 2/6 net.

Letters which have recently appeared in *The Times*.

Lodge's Peerage, Baronetage, and Knightage, 1911, 21/

Manual of Occultism, by Sepharial, 6/ net.

Matheson (Annie), A Christmas Message, 6d.

A message of encouragement for boys and girls of eighteen or twenty, with an excellent little poem as L'Envoi attached.

Open Window, No. III., December, 1/ net.

Pollack (Martyn P.), Aphorisms and Reflections on Life and Philosophy.

Rolleston (Charles J.), The Age of Folly, 5/ net.

A study of Imperial needs, duties, and warnings.

Waite (Arthur Edward), The Pictorial Key to the Tarot, being Fragments of a Secret Tradition under the Veil of Divination, 5/ net.

Woman, Wedlock, and the World, 1/ net.

A confession book of borrowings from various classics, with some modern instances by "Celt."

Writers' and Artists' Year-Book, 1911, 1/ net.

Young People, by One of the Old People, 3/6 net.

Reprinted, with a new paper on 'The Run of the Streets.'

FOREIGN.

Fine Art.

Deroy (L.), Les Chroniques du Château de Fontainebleau, 10fr.

Illustrated with 16 full-page plates.

Quentin-Bauchard (P.), Les Chroniques du Château de Compiègne, 12fr.

Also illustrated with 16 plates.

Philology.

Oess (Guido), Der altenglische Arundel-Psalter: eine Interlineareversion in der Handschrift Arundel 60 des Britischen Museums, 8m.

General Literature.

Athènes: Revue publiée par l'École des Hautes Etudes sociales, No. 1., 2fr.

Pages choisies de Chateaubriand, 3fr. 50.

With an introduction and notes by Prof. Victor Giraud.

. All books received at the Office up to Wednesday morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

To *The Cornhill Magazine* for January Mr. J. Meade Falkner contributes a ballad on 'Oxford'; and Sir Frederick Pollock 'Arabianiana,' a record of the quaint utterances on the Bench of Serjeant Arabin. Mrs. Woods's "Pastel" deals with 'Black and White,' and Mr. A. C. Benson takes 'J. K. S.' as his subject; while in 'A Great Game of Hide and Seek' Sir J. H. Yoxall gives an account of the Bourbon emissary Bruslart, who was so troublesome to Napoleon. Other articles are 'An Election Count,' by Sir Arthur Quiller-Couch, and 'Of Town-Planning,' by Mrs. S. A. Barnett. Col. Hugh Pearse writes on 'Marlborough's Men.' The number also includes the first Literary Competition—a paper on the 'Essays of Elia' set by Mr. E. V. Lucas.

'THE IMPERIAL ORGANISATION OF TRADE,' by Mr. Geoffrey Drage, which is to be published by Messrs. Smith & Elder in January, deals with trade and industrial

questions from the point of view of Imperial politics, with special reference to the Conference of 1911, and embodies the results of the latest statistics and contributions to the subject by English and foreign writers.

THERE will be some minor changes in *Chambers's Journal* for January. It will be printed in larger and clearer type, and sold at a uniform price of sevenpence in future. The leading story is 'Peter and Jane,' by Miss S. Macnaughtan; and there is a complete short story by Mr. Samuel Gordon. Amongst the articles are: 'Notes on the Portraits of Sir Walter Scott,' by Mr. W. Roberts; 'A Publisher and his Friends' (Alexander Macmillan); 'Thomas De Quincey and the Indian Mutiny,' by the Rev. J. Lendrum; 'The Tay Bridge Catastrophe of 1879 Recalled,' by Mr. W. T. Linsell; and 'A Forgotten Isle' (Iviza), by Mrs. Mary Stuart Boyd.

Harper's Magazine for January will include 'An Unpublished Talk with Napoleon,' by Mr. T. B. Richards; 'The Solving of an Ancient Riddle' (inscriptions on a Cretan disk), by Prof. George Hemphill; 'The Death of Jean,' a final chapter written by Mark Twain for his autobiography concerning his daughter; 'Parisienne,' a story by Mr. Perceval Gibbon; and 'The Resurrection,' a poem by Mr. Le Gallienne.

AMONG the contents of *Scribner's Magazine* for January are one of Sir A. Conan Doyle's historical tableaux, introducing Mohammed; a natural-history article by Mr. Thompson Seton; and the beginning of a series of articles by Mr. Price Collier on 'The West in the East,' dealing specially with our rule in India.

MR. CHESTERTON acts as master of the ceremonies for ten rhymers who have together made a little volume promised for next week by Messrs. Herbert & Daniel. The contributors include Mrs. Neville Lytton, Mr. Padraic Colum, Mr. Shane Leslie, Mr. Francis Meynell, and the author of 'Martha Vine.' Four early poems by Francis Thompson are included by permission of his literary executor.

In the January number of *The Dublin Review* Dr. William Barry writes of Disraeli; Father Thurston of Columbus; Mr. Hilaire Belloc of 'The Economics of "Cheap"'; Sir Hugh Clifford of 'Malayan Superstitions'; and the editor, Mr. Wilfrid Ward, of 'The Democracy and the Political Crisis.' 'A House of Sorrows' is the last of a series of five poems by Francis Thompson which have been published in consecutive numbers of *The Dublin Review*.

A SOMEWHAT new principle, Prof. William Knight claims, has governed the selection of poems included in his 'Book of Sacred Verse' for the Religious Tract Society. He gives what he considers the noblest products of English and American genius during the last four centuries. It is not for public use, but a literary

work for private reading. It is not a sectarian book, but contains, it is hoped, something for the devotionally-minded in every section of Christendom. The catholicity of the selection is shown by the inclusion of the work of such different authors as Faber, R. L. Stevenson, Frances Power Cobbe, Oliver Wendell Holmes, Father Ignatius Ryder, Dean Stanley, Tennyson and Longfellow, Charles Wesley, and Mr. Kipling.

MESSRS. CONSTABLE'S anthology 'In Praise of Oxford' is to be followed by others. 'In Praise of Cambridge' is being undertaken by Mr. Sydney Waterlow; and other volumes will appear at short intervals, dealing with Eton and Windsor, Harrow, Edinburgh, Switzerland, Paris, Greece, and Rome.

MR. R. H. GRETTON writes:—

"Your review of 'The Early Christians in Rome' suggests that the promulgation of severe laws against the Christians did not necessarily mean severe persecution, and that the threats may very likely have been allowed to sleep. The instance of the laws against the worship of Mithras and other pagan divinities towards the end of the fourth century A.D. might have been quoted in support. They were severe, but under them a consul celebrated festivals of Isis and Magna Mater, and a prominent man received the rite of the Taurobolium. If the world were Mithraic, instead of Christian, to-day, such laws and such discoveries as the chained skeleton in the Mithræum of Saarburg, which Cumont believes to be that of the priest of the temple, martyred for his faith, would no doubt have been made the proofs of a cruel persecution."

MR. MARTIN RULE writes concerning our comment on the "11,000" Virgins of Cologne, in the same review, that "XI M Virgines" (eleven martyred virgins) was read by mistake 11,000:—

"The correct form would have been 'Virgines XI M.' for 'virgines' and 'undecim' are inseparable, like the components of 'Septem Fratres' and 'Quattuor Coronati'; and 'M' is singular, whilst 'm' is plural. Obvious as the suggestion is, your reviewer will yet, I think, be glad to have authority for it. This will be found in the Missal of St. Augustine's Abbey, Canterbury, which I edited some years ago."

THE CAMBRIDGE UNIVERSITY PRESS have in hand an illustrated edition of Prof. Hume Brown's 'History of Scotland' in three volumes, which is expected to be ready by Easter next year. It is intended to do for this book what was done for Green's illustrated 'Short History of England.'

THE annual meeting of the Scottish Text Society was held in Edinburgh on Saturday last. It was reported that two volumes are now at press—the Glossary of Lindesay of Pitscottie's 'Historie and Chronicle,' and the completion of 'Gilbert of the Hayes' Prose MS.' In addition to these, the Council hopes to issue very soon the first volume of Prof. Gregory Smith's edition of Henryson; the Mak-culloch and Gray MSS., prepared by Mr. George Stevenson; and perhaps the

'Bibliography of Middle Scots Poetry,' compiled by Mr. William Geddie. To begin the new series there are in hand a revised edition of 'The Kingis Quair,' prepared by Prof. Skeat, and Stewart's 'Abbregeement of Roland Furios,' edited by Mr. Thomas Crockett from the MS. in the Advocates' Library.

MR. ANDREW LANG writes from St. Andrews concerning his book 'The World of Homer':—

"May I point out an error, recently brought to my notice, in this book, reviewed in *The Athenæum* last week? The warrior in figure 7, opposite p. 79, is not adjusting his belt, as stated on p. 77, but is holding a shallow bowl."

JUST as we go to press we learn of the death, at the age of 81, of Frederick William Walker, who was famous as one of the most brilliant and successful of head-masters. After a distinguished career at Oxford, which included law as well as classics, Mr. Walker became High Master of Manchester Grammar School in 1859, and of St. Paul's School in 1876. When he retired in 1905, St. Paul's had long had an amazing record of distinctions.

MR. FISHER UNWIN in the Christmas number of his publication, *M.A.B.*, refers to recent discussions on the proper length of a novel. He does valuable service to authors in pointing out that several of his successful ventures in fiction were not of the length which some publishers seem to demand, as if a novel were so many yards of calico or other trade commodity. The artist is known by what he omits.

THE annual meeting of the Modern Language Association will take place at Queen's College, London, on January 10th and 11th. On the latter day Prof. Brunot will give an address on 'La Langue française classique' as "l'image de la société du dix-septième siècle."

THE death was announced on Monday last, at the age of 56, of Dr. Emil Reich, well known as an author and popular lecturer. Dr. Reich was a good linguist, a man of great fluency and striking ideas, but his historical books were not sufficiently accurate to be of permanent worth. Born in Hungary, he lived in America and France before coming to England.

THE author of 'Marie-Claire,' having received the prize of *La Vie Heureuse*, has given up the Goncourt Academy Prize to M. Louis Pergaud, author of 'De Goupil à Margot: Histoire de Bêtes.'

AMONG recent Parliamentary Papers of interest we note: Appendix to the Seventy-Sixth Report of the Commissioners of National Education in Ireland, 1909-10, Section II. (1s. 1d.); and Statistical Tables relating to British Self-Governing Dominions, Crown Colonies, Possessions, and Protectorates, Part 33, 1908 (6s. 4d.).

SCIENCE

The Old North Trail; or, Life, Legends, and Religion of the Blackfeet Indians.
By Walter McClintock. (Macmillan & Co.)

A GOOD many readers of *The Athenæum* have probably heard Mr. McClintock lecture in London, Oxford, or Cambridge on his adventures amongst the Blackfeet, and have gazed with wonder—mingled, it may be, with a slight incredulity—at his vivid pictorial displays, whilst accepting with whole-hearted delight his magnificent vocal rendering of the Wolf Chorus or of the Night Song of Red Fox and his wife. A few may even have been privileged to attend the performance, at the Royal Opera-House in Berlin, of the musical drama 'Poia,' composed by Messrs. Nevin and Hartley, but inspired as it were by Mr. McClintock, in which the legendary lore and environment of the Blackfeet have been exploited in order to prove the great possibilities of Indian music.

Now there is offered to us an amusing, well-written, and well-illustrated book, at which nevertheless the expert "Americanist" may be tempted to look askance, simply because the hand of the skilful entertainer of the public is over it all. Let the captious man of science be reassured. These experiences ring sound. Copious descriptions of sacred rites and stories constitute the main interest of the work for the serious student. They bear the signs of the most complete authenticity. No bias, theological or anthropological, is observable. Literary touches are plentiful, but their tone is not false. We have here, in fact, the rather uncommon case of a white man who, being at once sufficiently sympathetic and sufficiently unsophisticated, has managed to acquire the Indian point of view, even whilst not entirely surrendering his own.

Mr. McClintock speaks of having known the Blackfeet for fourteen years. We take it that the qualification "off and on" is to be added, and suggest that an exact dating of his visits would have served to establish better the precise degree of his intimacy. In particular, we might thus have been enabled in a rough way to measure the extent of his acquaintance with the native tongue. We have it as a fact, however, that he was adopted as a son by Siyeh or Mad Wolf, a chief and leading orator amongst the Blackfeet, high priest of the Sun-dance, and owner of the Beaver Medicine Bundle and the important ceremonial implicated therewith. Thus to be admitted into the inner circle is the beginning of a genuine knowledge of the Indian mind. Whether he adopts an attitude of impenetrable reserve towards the stranger, as does the Red Man, or whether he actually keeps

by him for the benefit of outsiders some tissue of more or less plausible deceptions, as does the Australian, the savage, it is certain, opens his heart to the initiated only. Once indoctrinated in the mysteries, however, and subjected to the spell of immemorial beliefs that are almost one with the prairie, the mountains, and the rest of surrounding nature, the white man, though he come from the atmosphere of Pittsburg, will be so apt to assimilate that the danger rather is lest he be assimilated. Mr. McClintock has kept on the European side of the divide, but once or twice perhaps he has peeped over. Thus his friend Onesta taught him the Worm song, which the Blackfeet use to make the worms (tent caterpillars) dance:

"He directed me to stand near and sing, 'Kom-i-os-ché! Kom-i-os-ché!' (Worms! Worms!) beating time by clapping my hands. To my surprise, the worms, which had been perfectly still, began to move as if slowly waking up. They soon became more active, until all stood erect and swayed their heads to and fro."

Again, our author slept by himself in the sacred Thunder Tipi, in which, Onesta told him, he might possibly secure a dream or a vision. Sure enough,

"as I went to sleep I remembered having seen a large eagle, sailing high above the plains on the day we entered the North Piegan country. He stood beside me in the night, advising what message I should bring to the North Piegans."

This message, reported at length, was delivered next day "with the greatest seriousness" to his Indian companions. Unfortunately, he made the slip of washing the red paint from his face and hair in a way inconsistent with the correct ceremonial, so that a violent storm passed over the camp next day.

The central idea in the Red Man's religion and philosophy is that of "supernatural power." The civilized observer, with his prejudice in favour of "spirit," almost always goes wrong here, specially since the Indian is highly interested also in "spirit," though on the whole in a secondary way. Mr. McClintock strikes the balance between these notions very fairly. There was A-koch-kit-ope, for instance, the Gros Ventre chief, whose medicine was the grizzly. He had a grizzly claw tied in his front hair. When he fought, he roared all the time like a grizzly. He could not be killed unless he were left alone in battle with no one to make a "medicine smoke." At last this happened:—

"The Blackfeet were so afraid that some of his power would escape, that they built a fire and burned A-koch-kit-ope's body. If a spark or coal flew out, they carefully threw it back into the fire, to prevent the possible escape of any of his power."

The power-animal is the medicine, as in the sacred song "The Buffalo is my medicine, He is a very strong medicine." To sit on the buffalo robe is to secure power from the buffalo. Here the transfer of power is direct and, as Dr. Frazer would say, magical. On the other hand,

no inconsistency is felt in praying to the "spirit," say, of the beaver, that his medicine, to wit his skin, may be strong. To emphasize the apparent contrast of attitude and call this "religion" is to overlook the fact that, for the Indian concerned, there is no change of attitude at all: "power" and "spirit" are two aspects of the same fact, the former tending in practice to predominate.

Very little is said about the social organization, and what is said is not very clear. The Blackfeet have dwindled from thirty or forty thousand to something between three and four thousand, and such a sudden shrinkage is bound to have thrown into confusion the clan system of earlier days. From this point of view Mr. McClintock is at least half a century too late. As it is, he was just in time to rescue the sacred customs and beliefs preserved by a few old chiefs. Already the Sun-dance is prohibited by the Reservation Agent; and indeed the young men of the tribe care for none of these things, but play baseball instead. With the buffalo the old-time livelihood of the Blackfeet disappeared, and therewith the stock of ideas natural to the hunter must go also. It is encouraging to learn that the American nation has been gradually awakening to the duty of providing this noble race with a new lease of life. There is no reason why the Red Men should not be taught to participate in our civilization, if their mentality be first understood by those who are in a position to assist the good work. This book will help the cause of the Red Indian. In Mr. McClintock, Siyeh, the wise chief who saw the needs of his people so clearly, has found no unworthy son.

OUR LIBRARY TABLE.

Food and Feeding in Health and Disease. By Chalmers Watson. (Edinburgh, Oliver & Boyd.)—Dr. Chalmers Watson has done well to write a standard book on 'Food and Feeding,' for it is a long time since any satisfactory book on dietetics has appeared in the English language. He has executed his task so well that his treatise will be studied by many different classes of persons. The educated cook, the managers of public kitchens and schools of cookery, the nursing mother, the trained nurse, and the doctors whose duty it is to give advice on the feeding of invalids in acute and chronic illnesses, will all learn much from its perusal. The appendix of original work shows how deeply Dr. Chalmers Watson has studied his subject, whilst his training as editor of an important medical encyclopædia has enabled him to write clearly and arrange his material with precision.

The scientific aspect of dietetics is thoroughly considered in an impartial manner, and Dr. Watson holds no brief for or against the multiplicity of special diet cures, like Vegetarianism, the Purin-free diet, the Salisbury treatment, and the many "cures" which are characteristic of the age. The good and bad points in each are discussed, but their consideration does not prevent the inclusion of many excellent and well-tried recipes, for some of which he is clearly indebted to the culinary knowledge of Mrs. Chalmers Watson.

A History of British Mammals. By Gerald E. H. Barrett-Hamilton.—Vol. I. Part I. *Bats.* Drawn by Edward A. Wilson. (Gurney & Jackson.)—We agree that in devotion to his subject, wide experience in travel, and ample knowledge of the details of British mammals, Major Barrett-Hamilton is second to no zoologist in this country. But from the first part of the 'History,' which is alone before us, we have some doubt as to the author's critical faculties, for the figures are most unequal, while his style leaves much to be desired. Here is a sample:—

"It [the number of species of British bats] has since dwindled to its present dimensions, the few specimens of the Mouse-eared and of the Particoloured Bat captured in Britain having been either escaped captives or stragglers from across the Channel, while the inclusion of the Notched-eared was an error due to confusion with Daubenton's."

Monograph of the Okapi: Atlas of 48 Plates. By Sir E. Ray Lankester. Compiled with the Assistance of W. G. Ridewood. (British Museum.)—It is difficult to understand why the Trustees of the British Museum should have undertaken to produce a monograph on the Okapi about the time of the publication of Fraipont's excellent work. However, the late Director has not found the necessary leisure since his retirement from office to complete the undertaking, and the Trustees, having the material for 48 plates on their hands, have entrusted their publication to the capable industry of Dr. Ridewood. These plates are not all of equal value.

'SURVIVAL AND REPRODUCTION.'

December 12, 1910.

WITH reference to the review of the above book will you allow me one slight comment?

Your reviewer's last paragraph runs thus:

"As the cuckoo itself is insectivorous, it would not be of much advantage to the species if it selected as a foster-parent for its young any other than an insectivorous bird. The retribution implied on the unfortunate foster-parent for the ancestral error of diverging from its proper plant-food is typical of Mr. Reinheimer's biology, which appears to us more suited to the Garden of Eden than to the world as we know it."

Whether or not my biological deductions are "suited" to any particular phase of evolution seems scarcely relevant. The probability that my deductions, if carried into practice, would approximate life more nearly to Garden of Eden than to (say) Chicago slaughter-house conditions does not in itself invalidate their cogency. What is of importance is whether or not I am dealing with *vera causa*.

In a due analysis of physiological effects we are only concerned with sequences, and not with suitabilities. The study of physiological sequences extended to the sphere of biology has taught me that there are no short cuts—such as are entailed in parasitic adaptations, for instance—to healthy survival; and this has led me to propound what, for want of a better name, I have termed a "teleological," in the place of the current Darwinian, i.e., local and temporary, usefulness.

I cannot here discuss the much-debated case of the cuckoo, but I know it to be but one of thousands of instances illustrating the correlation of physiological with permanent developments. At some future time I hope to set forth a system of biological analysis

dealing more fully with the symptoms described by me as "dysteleological."

I would also beg to express my gratitude to you for the space devoted to a notice of my book.

HERMANN REINHEIMER.

*** Reply next week.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Dec. 8.—Dr. C. H. Read, President, in the chair.

Mr. G. J. Turner read a paper on 'The Watling Street at Westminster,' his object being to show that Watling Street crossed the Thames at Lambeth Horseferry, and not at Stangate by Westminster Bridge. Two different theories have been advanced in support of the Stangate crossing. Mr. Codrington thinks that Watling Street, after continuing in a straight line for some miles, assumed, when it reached Kidbrooke End near Blackheath, a more westerly direction. His opinion is based on the statement of Dr. Harris, who published a 'History of Kent' in 1710, and who was in possession of the notes of Dr. Plott, who had surveyed the Roman roads in Kent some years earlier. Harris declared that the old Roman Road, though disused, was still visible on Blackheath, and that it was the common highway near Greenwich Park. His description of its course seems to involve a second, and possibly a third, change of direction before it reached Deptford Bridge. It is improbable that Watling Street changed its direction so many times in so short a distance. Harris's assertion that his road was Roman has received very little corroboration. It is probable that he saw a disused road, and too readily assumed that it was Watling Street. Mr. Codrington thinks that the road crossed the Old Kent Road at St. Thomas Waterings, passed just to the north of Newington parish church, and reached the river at Stangate. Thomas Allen, a young man who between 1824 and 1827 wrote a 'History of Lambeth,' declared that traces of this road were found in 1826 near Newington Church. No other references to this discovery have been found, and Allen's was probably an individual opinion which was not generally accepted by contemporary antiquaries.

The second account is that given by Mr. R. A. Smith in 'The Victoria History of London.' Following Stukeley, he maintains that Watling Street, instead of deviating to the west as Harris thought, continued in a straight line to Greenwich. This seems to be exceedingly likely. The street, however, was aiming for the ford over the Ravensbourne, and not for a supposed ford at Stangate. The form and situation of the ancient villages of Greenwich and Deptford, and the name of the latter, suggest that they clustered round the ford over the Ravensbourne.

Mr. Smith again follows Stukeley in thinking that Watling Street continued its course in the same straight line as far as Stangate. In support of this he states that the road was still visible in St. George's Fields in Stukeley's days, and that it pointed direct to Stangate. There can be no doubt that Stukeley referred to a portion of St. George's Road between the Elephant and Castle and the Bethlehem Hospital. With the possible exception of Edmund Gibson, Stukeley is the only writer who ascribes this road as Roman, for Thomas Allen's supposed road went in a different direction. Harris, who wrote several years earlier, makes no mention of it, but, on the contrary, distinctly expresses his opinion that Watling Street crossed the Thames at the Horseferry. John Aubrey, Thomas Gale, and Roger Gale also held the same opinion.

Further evidence in support of the Stangate crossing has been seen in the name itself. But the word *stane*, though undoubtedly often found as part of the names of places on Roman roads, is also often found elsewhere, especially in the South of England.

The crossing of the Watling Street at the Horseferry rests on the fact that there has been a ferry there from time immemorial, whereas there was never, as far as is known, any ferry at Stangate. One of the earliest documents in which this place is mentioned is a charter of 1357, by which Simon Islip, Archbishop of Canterbury, granted the Bishop of Rochester leave to construct a "bridge" at Stangate. Its purport is in point of detail open to question, but there can be little doubt that the word "bridge" denoted a landing-place, and not a bridge in the modern sense of the word, and that the grant from the Archbishop was necessary because the crossing at Stangate without the Archbishop's consent would have been

an infringement of his right of ferry. The fact that Higden, the monk of Chester, who wrote in the fifteenth century, states categorically that Watling Street crossed the Thames to the west of Westminster is a strong argument in favour of the crossing at the Horseferry. This ferry is likely to have taken the place of an ancient ford, which was only passable at low water. It is significant that the river is 100 yards narrower at the Horseferry than at Stangate. The Horseferry is also nearer than the Stangate crossing to the centre of civil activity in both places. In both places the market was held in or close to the road leading away from the ferry. Stangate, on the other hand, was far from the centre of Lambeth activity, and the north-east end of Westminster opposite Stangate was probably of comparatively modern growth, and chiefly occupied by courtiers and public servants. Its commercial importance seems to have been due to the establishment there of the Woolstaple.

The road from Deptford to the Lambeth Horseferry crossed the high road from London Bridge to New Cross at St. Thomas Waterings, where it is also crossed by the parish boundary of St. George's, Southwark. It passed through Walworth, which was the nucleus of the parish of Newington, and crossed the high road from Southwark to Clapham and Ewell at the corner of Kennington Lane. This is where the Clapham road is itself crossed by the parish boundary of Newington. The only portion of this branch of Watling Street which is still used is the small piece of the road which leads to the ancient ferry and is still known as Ferry Street. There is some evidence, however, that there was a bridge path on the site of Watling Street at least as far as St. Thomas Waterings until the middle of the eighteenth century.

As regards the road in Middlesex, there can be little doubt that in Tudor days the Old Watling Street still proceeded from the Edgware Road in its southward course along the east side of Hyde Park, through St. James's Park to James Street, passing on its way through the site of Buckingham Palace. James Street was formerly continuous with Horseferry Road, and is so marked on the earliest maps of this district.

The Horseferry Road and some of the roads adjoining it seem to have been the subject of improvements effected in the reign of Charles II.

From the Horseferry a Roman road went to Ludgate with two bends—one at Charing Cross, and another at St. Clements or Temple Bar. Afterwards a part of this road was probably extended westwards to meet Watling Street at Eye Cross on Constitution Hill. This extension fell into disuse when the road to Staines, which met Watling Street near the Marble Arch, was constructed. The known facts relating to the crossing at Lambeth in no way justify the recent suggestions that Westminster is an older settlement than London.

The road from St. George's Church as far as St. Thomas Waterings was no doubt constructed after Southwark proper had been surrounded with a trench. The road from St. Thomas Waterings to Deptford Bridge is likely, in part at any rate, to have been of a later date. Finally, there is good reason for thinking that the *Noviomagus* of the second Antonine Itinerary was identical with Westminster.

Mr. Reginald A. Smith exhibited, through the courtesy of the Committee of the Norwich Museum, a Viking sword-pommel found in East Anglia.

LINNEAN.—Dec. 1.—Dr. D. H. Scott, President, in the chair.—Miss I. M. Hayward and Mr. C. St. John Nevill were admitted Fellows.—Miss M. Carson, Mr. J. A. de Gaye, Mr. T. B. Goodall, Mr. F. C. Hudson, Mr. N. M. Johnson, Miss E. M. E. Parsons, Lieut.-Col. Simpson Powell, and Mr. H. S. Thompson were elected Fellows.

Mr. G. Claridge Druce exhibited *Utricularia ochroleuca*, Hartm., and *U. Bremii*, Heer, new records from Ireland, with *Arabis alpina*, Linn., and *Charophyllum aureum*, Linn., from Scotland, the latter two in confirmation of George Don's statements, which had been doubted during the last century. A discussion followed, the participants being Mr. Clement Reid, Mr. E. M. Holmes, and Mr. H. Groves.

Miss I. M. Hayward exhibited 18 alien plants selected from about 200 which had been noted by the side of the Tweed and its tributary the Gala. The chief industry of the locality is in wool, which is brought from various parts of the world and frequently has fruits and seeds entangled in the staple to an injurious extent. Various species of *Medicago*, natives of the Mediterranean region, have become naturalized in Australia, and their prickly fruits form the most harmful of these additions to the fleece. Winter destroys virtually

all these aliens, but a new supply is forthcoming during the following year. Mr. S. T. Dunn, Mr. G. C. Druce, Dr. Stapf, Mr. Holmes, Dr. Rendle, Prof. Dendy, and Mr. Shenstone engaged in the discussion.

Capt. C. F. Meek gave an exposition of his paper on 'The Spermatogenesis of *Stenobothrus viridulus*, with Special Reference to the Heterotropic Chromosome as a Sex Determinant in Grasshoppers,' which was illustrated by lantern-slides from camera-lucida drawings.

The President, Dr. Helen Fraser, and Prof. Dendy contributed further observations.

The reports by the Society's delegates to the International Botanical Congress at Brussels in May last were held over till the next meeting.

ZOOLOGICAL.—Nov. 29.—Dr. Henry Woodward, V.P., in the chair.—Mr. D. Seth-Smith, Curator of Birds, exhibited, through the kindness of M. Pauvils, a blue variety of the budgerigar (*Melopsittacus undulatus*), as well as a yellow variety and a normal green specimen.—Dr. W. Nicoll, of the Lister Institute of Preventive Medicine, gave a demonstration of his method for the collection of Trematodes.—Dr. R. T. Leiper exhibited two photographs and some specimens showing onchocerciasis in beef imported from Queensland.

Dr. H. B. Fantham and Dr. H. Hammond Smith contributed a paper 'On a Possible Cause of Pneumoenteritis in the Red Grouse (*Lagopus scoticus*).—Dr. J. F. Gemmill, Lecturer on Embryology in the University of Glasgow, gave an account, illustrated by lantern-slides and specimens, of his memoir on 'The Development of *Solaster endeca*, Forbes.'—Mr. F. E. Beddard, Professor to the Society, presented a paper 'On the Alimentary Tract of certain Birds, and on the Mesenteric Relations of the Intestinal Loops,' based on notes he had accumulated relative to the viscera of birds which had died in the Society's gardens.—Mr. Oldfield Thomas communicated a paper by Prof. Angel Cabrera 'On the Specimens of Spotted Hyenas in the British Museum (Nat. Hist.),' in which he described three apparently new forms.

PHILOLOGICAL.—Dec. 2.—Mr. H. A. Nesbitt in the chair.

Mr. R. W. Chambers read a paper on 'Courtesy Books,' and gave an account of a recently discovered MS. detailing the duties of a marshal and other officers of a great household. This MS. had been sent by Mr. Quaritch to the late Dr. Furnivall in April last, and Dr. Furnivall, thinking the tract "interesting and unique," had forwarded it to the authorities of the British Museum, who had purchased it. Dr. Furnivall at the same time had asked the reader of the paper to edit the MS., with such notes as occurred to him. The subject of Courtesy Books was peculiarly Dr. Furnivall's own, and he had edited some forty years ago, for the Early English Text Society, in three separate instalments, almost all the English Courtesy Books then known; and had re-edited for the Chaucer Society extracts from the 'Household Ordinances' of the English kings. Apart from its intrinsic interest, the tract would be valued by the Society as the latest of the long series of MSS. illustrating old English customs and speech which Dr. Furnivall had discovered, and either edited or caused to be edited.

The part taken by Italy in the development of the Courtesy Book had been under-estimated. Two centuries before the period when the Courtesy Book began to flourish in England there was a good Italian example of the type in the 'Fifty Courtesies for the Table' of Fra Bonvexino da Riva. Many of these Italian rules were re-echoed in the later English books, such as the Sloane 'Boke of Curtasye,' 'Stans Puer ad Mensam,' 'Urbanitatis,' or the 'Babees Book.' Owing to the universal prevalence in England of the custom of youths serving as pages in the households of great men, the English Courtesy Book tended to give, in addition to rules as to manners, elaborate instructions as to the duties of the officials in the house of a great noble.

After a rapid account of the chief English examples of the Courtesy Book, a particular description of the new MS. was given. It belonged to the end of the fifteenth century, and contained nine leaves: in addition to the instructions on household duties, there were various memoranda—about wood carried at Talatun (perhaps Talatun in Devon), medical recipes in English and Latin, and some fifteenth-century accounts which once formed part of the binding.

The treatise bore the title 'A generall Rule to

teche every man that is wyllynge for to lerne to serve a lorde or mayster in every thyng to his plesure,' and contained elaborate instructions as to the duties of marshal, almoner, sewer, groom of the hall, and esquire. The instructions as to the serving of meals, and the laying of the "sur-nape" before the lord when he washed his hands at the end of the meal, were particularly minute.

Some indication of the date when this treatise was composed might perhaps be gathered from the fact that it was throughout assumed that the "trenchers" were of bread—the almoner, for example, was to give the broken trenchers to the poor; whereas in the treatise 'How to Serve a Lord,' in the 'Book of Curtasy' printed by Caxton, about 1477-8, and in the 'Babees Book,' it is either expressly asserted that the trenchers may be of "tree" (wood), or instructions are given as to clean trenchers which clearly postulate wooden platters. The treatise under consideration was therefore apparently drawn up at an earlier date than these works. The paper was illustrated by some photographs and brass rubbings.

A discussion followed, in which Mr. John Hodgkin and others joined. It was recommended that the MS. should be printed in the *Proceedings* of the Society.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 6.—Mr. Alexander Siemens, President, in the chair.—It was announced that 22 Associate Members had recently been transferred to the class of Members. It was also reported that 113 candidates had been admitted as Students.—The scrutineers reported that the following candidates had been duly elected: 21 Members, 143 Associate Members, and 9 Associates.

MATHEMATICAL.—Dec. 8.—Dr. H. F. Baker, President, in the chair.—Miss E. Coddington and Mr. T. C. Lewis were elected Members.—The following papers were communicated: 'Properties of Logarithmico-Exponential Functions,' and 'Some Results concerning the Increase of Functions defined by an Algebraic Differential Equation of the First Order,' Mr. G. H. Hardy, 'Optical Geometry of Motion,' Mr. A. A. Robb, 'Note on the Pellian Equation,' Mr. T. C. Lewis, and 'On the Integration of Fourier's Series' and 'On the Theory of the Application of Expansions to Definite Integrals,' Dr. W. H. Young.

ARISTOTELIAN.—Dec. 5.—Mr. E. C. Benecke in the chair.—Mr. Bernard Bosanquet read a paper on 'A Defect in the Customary Logical Formulation of Inductive Reasoning.' The point of departure for the argument was a sentence from M. Bergson: "L'intelligence a pour fonction essentielle de lier le même au même, et il n'y a entièrement adaptable aux cadres de l'intelligence que les faits qui se répètent." Contending that this account of the intelligence is false, and pointing out its origin in M. Tarde and the imitation and repetition theorists, the writer nevertheless admitted and maintained that the customary account of induction does much to support it, by restricting itself to eliminative tests founded on the abstract principle of identity, much as M. Bergson states it. The true mainspring of inductive thought, he further contended, is the power of a universal, or of a continuity of principle in new, but kindred matter, binding different to different. This point tends to drop out of logical theory, because it cannot be reduced to formal method. The writer laid stress on an illustration drawn from the reciprocal modification of the principles of preformation and epigenesis in recent embryology (Driesch and Jenkinson). He further pointed out that the opinion he supports is opposed to the purely exhaustive doctrine of inductive proof and to a common conception of inductive generalization or universality, which really lies in the comprehension of a system of knowledge, and not in numbers of instances. This view of the goal of induction further affects the truth of partial truths, which are here treated as partially false, in harmony with a doctrine of Plato compared with an argument of Mr. F. H. Bradley. The paper was followed by a discussion.

PHYSICAL.—Nov. 25.—Prof. H. L. Callendar, President, in the chair.—A paper entitled 'The Electric Stress at which Ionization begins in Air' was read by Dr. A. Russell.—A paper on 'The Afterglow of Electric Discharge' was read by Prof. R. J. Strutt.—Mr. J. S. Dow described a form of instrument, of specially portable and compact design, for the measurement of surface brightness or illumination.—A paper on 'The

Approximate Solution of Various Boundary Problems by Surface Integration combined with Freehand Graphs,' by Mr. L. F. Richardson, was taken as read.

BRITISH NUMISMATIC.—Nov. 30.—Annual Meeting.—Mr. Carlyon-Britton, President, in the chair.—La Bibliothèque d'Art et d'Archéologie, Brigade-Surgeon Lieut.-Col. H. M. Morgan, and Messrs. John W. Aitken, G. W. Barber, B. L. Belden, and J. M. Dent were elected to membership.—Officers and Council for 1911 were elected as follows: President, Mr. Carlyon-Britton; Vice-Presidents, Lord Grantley, Lord Peckover of Wisbech, and Messrs. L. A. Lawrence, Bernard Roth, Max Rosenheim, and J. Sanford Saltus; Director, Mr. Shirley Fox; Treasurer, Mr. A. C. Hutchins; Librarian, Lieut.-Col. H. W. Morrieson; Secretary, Mr. W. J. Andrew; Council, Miss H. Farquhar, Major W. J. Freer, Dr. Stanley Bousfield, Dr. P. Nelson, and Messrs. G. R. Askwith, P. J. D. Baldwin, T. Bearman, G. Thorn Drury, Oswald Fitch, Lionel L. Fletcher, Mellor Lumb, W. Beresford Smith, S. M. Spink, H. W. Taffs, and F. A. Walters.

The Gold Medal, founded by Mr. J. S. Saltus for the contributor of the paper in the Society's *Journal* which in the opinion of the Members was the best in the interests of numismatic science, was awarded by the ballot of the members generally to Mr. Carlyon-Britton, and will be presented at the next meeting.

The Director, Mr. Shirley Fox, gave a brief account of the work accomplished by the Research Committee during the year. They had now obtained almost complete accounts of the amounts of bullion coined from the beginning of the reign of Henry III. to the death of Richard III., and had accumulated material with special reference to the "long-cross" coinage and the reigns of the first three Edwards. Amongst the more important facts which his brother, Mr. Earle Fox, and he had been able to establish were: (1) Identification of the latest variety of the "short-cross" coinage. (2) Date of the closing of the provincial mints and introduction of the sceptre type in the "long-cross" coinage. (3) Issue by Edward I. for several years after his accession, of "long-cross" coins bearing his father's name. (4) Identification and full history of Edward I.'s "new money" of 1279, which included, for the first time, groats and round farthings. (5) History of the great coinage of 1300. (6) Issue of money in the palatinate of Durham by the King's Receiver whenever the temporalities were in the King's hands, and identification of several groups of *sede vacante* coins. (7) Separation of the coins of Edward I. and Edward II. The lecturer explained that it would be some time before all the above matters could be treated in detail in the Society's *Journal*, but, in collaboration with his brother, he hoped to contribute instalments from year to year.

Mr. Fox afterwards gave a short address, illustrated by drawings on the blackboard, on the form of the crown on Plantagenet and the earliest Tudor coins, which was supplemented by remarks and drawings by Mr. F. A. Walters.

Exhibitions.—By Mr. Fox, a large series of coins showing the evolution of the king's crown. By Dr. Nelson, drawing from late twelfth-century glass of a square-shaped crown similar to that depicted on some of the Anglo-Saxon and Norman coins. By Mr. S. M. Spink, a fine specimen of the rare sovereign of Elizabeth with mint-mark "hand" for the years 1590-92; pennies of Edward the Confessor of the sovereign type on which the cross on the orb is omitted (Winchester mint); and the birds represented as martlets by the absence of legs and feet (Gloucester mint); a large badge in silver and old paste brilliants of the Loyal Association, 1745; and casts of the quarter-angel of James I., which until recently had been believed to be non-existent. By Mr. Henry Garside, the rare pattern sixpence for 1887.

MEETINGS NEXT WEEK.

- MON. Bibliographical, 5.—'The Schotts of Strasburg and their Press,' Mr. S. H. Scott.
- Institute of Actuaries, 5.—'On the Valuation of the Liability of an Insurance Company under its Employers' Liability Contracts,' Mr. W. Pennan.
- TUES. Geographical, 8.30.
- Colonial Institute, 4.—'The Birds of the Colonies and their Preservation,' Mr. J. Buckland.
- Statistical, 5.
- Institution of Civil Engineers, 8.—'The Winning of Coastal Lands in Holland,' Mr. A. E. Carey.
- WED. Meteorological, 7.30.—'Report on Balloon Experiments at Blackpool, 1910,' and 'The Meteorological Significance of Small Wind and Pressure Variations,' Capt. C. H. Ley.
- Atmospheric Waves of Short Period, Dr. W. Schmidt.
- Geological, 8.—'The Keuper Marls around Charnwood Forest,' Mr. T. O. Bowditch.
- 'The Relationship of the Permian to the Trias in Nottinghamshire,' Mr. E. L. Sherlock.
- Microscopical, 8.—'Modern Methods of Research on a Scientific Cruiser,' Mr. A. Earland.

Science Gossip.

PROF. J. R. HENDERSON of the Christian College, Madras, who has been acting for some time as the substitute of Mr. Edgar Thurston, the late Superintendent of the Government Central Museum at Madras, is, we hear, to be confirmed in that post.

CAPT. GEORGE E. SHELLEY, whose death was announced at Bournemouth on Tuesday last, was a nephew of the poet, and well known as an ornithologist. His 'Hand-book to the Birds of Egypt' and his monograph on the family of Sunbirds are of standard value. The latter represented the fruits of travel in many countries.

THE death is also announced of Dr. Huchard, the well-known French specialist in diseases of the heart. Born at Auxon (Aube) in 1844, he won the Prix Godard in 1884 with a treatise on 'Les Angines de Poitrine.' He subsequently published many studies on the various diseases of the heart. Most of these were collected in a volume called 'Traité clinique des Maladies du Cœur et des Vaisseaux,' 1893, and won for its author the Prix Montyon and Chateaullard. In 1900 and 1906 he published two volumes of 'Consultations médicales.'

WE welcome the latest volume of the *Official Year-Book of the Scientific and Learned Societies* (Griffin). This is the twenty-seventh annual issue, yet we are convinced from the inquiries which reach us that the work is not so widely known as it ought to be. It is invaluable alike as a record of work and a book of reference.

MR. ELGIE'S 'Night Skies of a Year,' which will shortly be issued by Messrs. Chorley & Pickersgill, Electric Press, Leeds, forms a most useful guide to the study of the starry heavens, showing the positions of the constellations in their altered aspects at various times of the night by the aid of no fewer than 113 diagrams of star-groups.

THE Greenwich records show that the mean minimum temperature of last month was lower than that of any previous November since 1851, when it was exactly the same, viz., 32°·4. The mean maximum (45°·4), however, was about two degrees higher than in 1871, which had a lower mean of maximum and minimum (38°·0) than any previous year on record, and a mean minimum only 0°·3 higher than last month.

THE *Annuaire* of the Bureau des Longitudes for 1911 has appeared with its accustomed promptitude. Besides the usual information with regard to astronomical phenomena due in the coming year, there are tables of star-places, star-parallaxes, &c., according to the latest determinations, and an interesting history of comets observed in 1910, particularly of Halley's. This comet first manifested its appearance on a photographic plate taken at Helwan in Egypt on August 24th, 1909; passed its perihelion on April 20th, 1910 (within three days of the date predicted by the calculations of Drs. Cowell and Crommelin); and was nearest the earth on May 19th.

THE volume includes also a vast mass of tabular information of a geographical, meteorological, magnetical, and statistical kind, particular attention being paid to the geography of France. At the end is a Note by M. H. Poincaré giving an account of the proceedings of the sixteenth conference of the Association géodésique internationale, in which special reference is made to the work

of the American geodesist Mr. Hayford, who, from observations of the deviation of the vertical in the United States, deduces an equatorial diameter of the earth longer by about 8 miles than that calculated from previous measures.

FINE ARTS

FURNITURE AS DECORATION.

The Book of Decorative Furniture: its Form, Colour, and History. By Edwin Foley. Vol. I. (T. C. & E. C. Jack.)—A perusal of the collected parts of Mr. Foley's book, constituting the first volume of his work, confirms our opinion expressed already as to the components. It is a handsome volume, and its beauty of colour alone raises it to a high rank among books on furniture. Indeed, we remember nothing that can contest its position in this respect, unless it be Mr. Macquoid's work. Mr. Foley's examples are chosen with great care, and are reproduced admirably. That he sets store greatly by them is shown by his elaborate descriptions of the plates. He has had the happy thought of combining into one design several articles, such as oakwork, tapestry, and architectural effects, the result being to produce a real picture rather than a mere example of cabinetwork.

This volume, starting from the earliest times, takes us as far as the reign of George I. Mr. Foley's historical account is accurate and full of knowledge. He has done more, however, than merely gather information: he has absorbed the spirit of the craft, and his appreciations are rich and just. An example of the care with which he has collected and studied and worked may be given at random from the description of plate 13, which is a beautiful illustration including an inlaid nonesuch chest, c. 1580; a carved "drawing" table from Shibden Hall, c. 1600; a carved chimney-piece from Chiddenstone, Kent, c. 1600; and the earliest English wall-paper from Borden Hall, c. 1580. These features are composed into a natural setting, and offer the eye a satisfaction which is not usual in books on the history of furniture. The artistic feeling of Mr. Foley is the dominant note in his book, and we repeat our opinion that no connoisseur can afford to be without it.

The Furniture Designs of Thomas Sheraton. Arranged by J. Munro Bell. With Introduction by Arthur Hayden. (Gibbings & Co.)—Following up the republication of Chippendale in a cheap form, the publishers and editors have now issued Sheraton's designs. In this they are doing good service, by bringing the work of these great craftsmen within the reach of men of moderate income. Mr. Hayden's Introduction to this volume is marked by restraint and good judgment. He justly claims for Chippendale the meed of the pioneer of individuality, and points out that after him "individuality became the note in furniture"; and his estimate of the position and rank of the various craftsmen is sound.

Sheraton's life was a failure. He came to London in 1790, and died in poverty in 1804; yet in those fourteen years he managed to impress his mark on English cabinetwork. He adapted himself to the growing French style, and adapted it to him. Indeed, he erred in allowing himself to be

unduly influenced, and by being responsible for rococo work in his later years. "His details," says Mr. Hayden, "have a charm and delicacy unsurpassed in English design." Mr. Hayden's summary is that Sheraton imparted to furniture "a subtlety and elegance which broke away from the old traditions of the school of carvers." That is true, and it is also true that his influence was probably greater than any one's except Chippendale's. If it had not been for Chippendale, Sheraton would not have been possible. One speaks of the latter's decadent period, and it is certain that his designs did fall off. But how much of this was due to his poverty, and to his attempt to follow the French School? Adam Black in 1804 found him "in an obscure street, his house half shop, half dwelling-house," and he "looked himself like a worn-out Methodist minister with threadbare black coat." Sheraton died the same year. And to-day his furniture sells for a small fortune!

OUR LIBRARY TABLE.

Frank Brangwyn and his Work. By Walter Shaw-Sparrow. (Kegan Paul & Co.)—Mr. Brangwyn's work has a boldness, and at its best a compactness, which make it suffer less than most painting by reproduction by the three-colour process. The look of being a cheap imitation of something else, which usually makes such prints tiresome, is less noticeable with work like his, which depends more on patterning than on "quality," and in which spots of frank colour are thrown down without technical subtleties. Occasionally, however, even Mr. Brangwyn is purely a virtuoso, and such a still life as his splendid study of leeks, belonging to Mr. Kitson, demonstrates once more that the most interesting painter's handling is the most unsuited to photographic methods of reproduction.

Our pleasure in reading the accompanying record of a deservedly successful career is somewhat marred by the—"fuss" we fear is the only word for it, which the author makes over every failure of his contemporaries to facilitate the triumphal progress of his hero. Art-critics in particular come in for much scornful reprobation, and an appreciable portion of the book is made up of "press notices" and their crushing refutation—a process we should not complain of, certainly, if conducted with moderation, for it is only right that journalism should pronounce judgment with the clear understanding that its judgments are liable to be recalled and compared with later verdicts. In this process *The Athenæum* is frequently called up to play the part of devil's advocate, and we are pleased to find that our former critic conducted his case "in accordance with the best traditions of the bar," and in a manner comparatively without prejudice when we consider that our representative at the beginning of Mr. Brangwyn's career belonged to a generation and to a school about as opposed to Mr. Brangwyn's point of view as could be imagined. That a Pre-Raphaelite should have recognized "striking and even great qualities" in 'The Buccaneers' shows, we think, considerable powers of detachment. Even if the same critic thought less well of the 'Trade on the Beach' of a year or so later, his reference to the group "of costumes rather than men" had in it a shrewd note of truth as applied to Mr. Brangwyn's work.

It must have been a later critic who, in face of one of the poorest of Mr. Brangwyn's

works (the 'Ciderpress' of 1902), penned the only logical analysis of the artist's point of view which is to be found in Mr. Sparrow's pages. Printed as it is in the Appendix as an example of pedagogic condescension, it does, we think, something more than justice to the quality of the picture, and is certainly written throughout with the respect due to a fine artist.

Surely it is absurd to complain that a painter who has led a new movement in art with such triumphant success as Mr. Brangwyn has been "baited" by criticisms. If he has been baited by the older critics, other extracts show that he has been indiscriminately lauded by the younger, and to a man of his robust temperament the latter may have been the more trying ordeal. Doubtless Mr. Brangwyn accepts both with philosophy, as a not unreasonable price to pay for an already long career of uninterrupted fertility. When Mr. Sparrow deprecates every departure from a universal hymn of praise, we are left wondering whether this can be the man who for years was connected with *The Studio*, and must have seen enough of the callow attempts of British and foreign art-students to be aware how dangerous an influence Mr. Brangwyn had become. The danger by now is perhaps shifting to other quarters, but any one who remembers the art-student of the last dozen years will see that there were reasons why critics should be discriminating in the qualities they praised in the idol of the hour.

Whether or no we should regret Mr. Brangwyn's abandonment of his earlier manner of colouring is difficult now to determine. His journey to Spain with the late Arthur Melville decided, no doubt, his conversion from the delicately observed grey schemes of his first manner to the gorgeous pageants his name now suggests. That the change coincided with a more definite and ever-developing sense of design was probably, however, an accident, as for the latter element of strength he was certainly not indebted to Melville, but owed it to his own early training, which would doubtless have asserted itself in any case, sooner or later. Had the promptings of the decorator moved Mr. Brangwyn while he was still absorbed in his restricted harmonies, it may be that we should have had an art of more plastic continuity. The very abundance of the tones involved in his lavish harmonies drives him to break up his forms—to gain unity by many similar shapes rather than few and subtly diverse. On the other hand, the development which he actually underwent produced exactly the artist for which the time was ripe. We should all have been delighted had he been allowed to riot over the walls of every restaurant in London, and if English business men had had any enterprise, he would have been permitted to do so. We were in a condition to respond to a tumultuous and prodigal art, and here was the very man for the task. Mr. Sparrow calls attention to his love for handling crowds. One might truthfully say that all his figure pictures are crowds. "In tracing," says Owen, "through the animal series the course of parts and organs, we pass from the many and like to the few and the diverse." So is it in pictorial development, and Mr. Brangwyn, admirable artist as he is, stops a little short of this highest development in figure-designing.

Papers of the British School at Rome. Vol. V. (Macmillan & Co.)—This volume reflects the varied activity of the School at Rome; it contains the results of exploration and excavation in Italy and adjacent regions,

of work in the great Italian libraries, and of the study of Roman art, both in its style and its subjects, that will find expression also in the School's Capitoline catalogue; there is much to interest various kinds of readers in all these articles, and they are illustrated by no fewer than forty-seven plates.

About half the volume is taken up by a continuation of Dr. Ashby's exhaustive survey of the remains of antiquity to be seen in the Roman Campagna. About half of this survey, according to the author's statement, is now published; the present instalment deals with the Alban Hills and with Tusculum, and concludes the study of the region traversed by the Via Latina. Mr. H. Stuart Jones, in an interesting and suggestive article on Trajan's Column, criticizes the application of the expression "continuous style" to its methods of presentation, and points out that certain portions of the relief are isolating or episodic, while others show a panoramic composition, combining into one scene events that could not be contemporaneous or simultaneous; but in calling this a bold experiment he does not ignore the fact that it is an application of principles inherited from Greek art. He also gives a new, and what seems a probable, explanation of the route of Trajan from Ancona to the Danube at the beginning of the second war.

Mr. Wace, discussing the reliefs of the Palazzo Spada and similar works, criticizes the whole theory of Prof. Schreiber as to the Hellenistic, and especially Alexandrian, origin of this type of work; he points out that the romantic relief with pictorial background seems to find its origin in Asia Minor rather than in Egypt, and that many of the best-known examples of this kind of work fall into their place in the history of Roman sculpture. The controversy is not yet ended; but some of Mr. Wace's arguments seem indisputable, and it certainly is no longer possible to class together all these works as Alexandrian.

Dr. Mackenzie contributes a valuable discussion of the Nuraghi and Tombs of the Giants in Sardinia; and Mr. T. E. Peet, in a study of the prehistoric period in Malta, is inclined to minimize the Ægean influence which some authorities have recognized in the island. Mr. T. W. Allen gives a detailed study of the MSS. of the 'Odyssey,' their relationship to one another, and the origin of our present text. Finally, a word must be said as to Mr. F. G. Newton's beautiful drawings of the Columbarium of Pomponius Hylas, an excellent example of decoration of the age of Tiberius.

The Annual of the British School at Athens.—No. XV. Session 1908-9. (Same publishers.)—The continuation of the Spartan excavations again supplies about half the material for the current volume of this Annual. It includes the investigation of the Menelaum, which is mainly of interest as showing that the site of Therapnæ, with its cult of Menelaus and Helen, was the Sparta of the Mycenaean age, and that the historic and modern Sparta was not occupied until after the Dorian immigration. The rest of the record is mainly of details that go to complete the survey of Laconia and the Spartan excavations, and it shows the same thoroughness and scientific method that have throughout been evident in the work of the British school. The Byzantine and modern period is represented by Mr. Traquair's careful study and excellent drawings of the churches of Western Mani.

In the rest of the Annual there are two subjects which will attract general interest.

The first of these is the Hymn to the Curetes found at Palekastro in Crete, of which the text is published by Prof. Bosanquet, together with a restoration of the metre and a translation by Prof. Gilbert Murray, and a mythological discussion by Miss Harrison. The hymn appears to be a copy, made in the second or third century A.D., of an original composed about 300 B.C., and is interesting both for its form and its contents. It is impossible to discuss here Miss Harrison's suggestion as to the derivation of the ritual and myth of the Curetes and the Titans from primitive rites of initiation; but those familiar with her work will not be disappointed in her most ingenious and interesting collection of evidence from both literature and monuments to support her theory.

Another valuable article is that by Dr. Mackenzie upon the composition of the eastern pediment at Ægina. Using Furtwängler's methods with a care and acumen not unworthy of Furtwängler himself, he arrives at an arrangement of this pediment which corresponds much more closely to that of the western, and gets rid of the awkward falling figures. It is only to be regretted that this arrangement cannot be submitted to Furtwängler's criticism; for one cannot help feeling that criticism would have been favourable.

STUDENTS' WORK AT THE ROYAL ACADEMY.

THE prominence of the women students among this year's prize-winners is not a fact upon which the leaders of the feminist movement will be wise to lay much stress, nor one which the President of the Royal Academy need take as a sign of the decadence of masculine talent. Drawing in this school being held to consist in the patient rounding and polishing of every passage of modelling in a figure, without appreciable attention to the relation of part with part, and without consideration of the functions of the anatomical details copied, it is naturally to the student who can stick most faithfully to such a task without inward doubts or wayward speculations that the laurels are awarded. The male students of the Royal Academy might therefore see without regret the prize for drawing from life snatched from them, but for the fact that their own work is for the most part of the same order. The prize-winner is weaker than most in the way in which the feet and hands of her figures are set on. Three students only (those whose sets of drawings are numbered 127, 136, and 138 respectively) showed work more draughtsmanlike in style. Among the paintings from the nude, the study by Miss Clausen, to whom the first prize was awarded, was the best of its sort, and all but one of the competing works were of the same kind. The one exception, however, the large study of a foreshortened figure (62), was thoroughly painterlike, and had a sense of the relativity of colour which put it quite on another plane of accomplishment. Mr. Gray, the student responsible for this able, if somewhat over-facile study, seems to us the most promising painter now in the Academy schools.

The head-painting section of the exhibition held no such surprise. These works seem just the same every year and display a complete absence of technical method, as is natural in a school which changes its professors so often.

It is perhaps from this system that the naturalism prevailing in the Academy schools arises. Unable to agree as to any æsthetic principles or technical methods, the majority of the temporary teachers fall back on the advice to "stick to nature"; and even in landscape painting, which they do not profess to teach at all, or in composition, which is taught only in irregular and spasmodic fashion, the same imitative naturalism is approved. The Creswick Prize is awarded to an undigested record of miscellaneous facts with no visible attempt at design, though there were several works competing against it of some merit. No. 10, by Mr. Blair Leighton, was, we think, on the whole, the best, and certainly the most dignified, though No. 4 in its rather stale, overwrought completeness had merit also. Nos. 1 and 6 had, again, something in the way of a pictorial motive inadequately carried out, so that the average of the landscapes must be accounted better than usual. The preference for copious and plausible naturalism, rather than logic and compactness of design, seems even less justifiable in judging the designs offered for the Armitage Prize. The ordonnance of the main planes of the composition, the selection of reasonable and probable motives for the principal groups, are surely more important things in the first draught of a design than the finished delineation of the individual figures. In such qualities No. 10, by Mr. Savage, appeared to us preferable to either of the successful designs.

The student taking the prize for the decorative design, on the other hand, Mr. Ralph Longstaff, was undoubtedly the most capable of the competitors. His work seemed somewhat over-sophisticated, indeed, for a student; but in the present generation to be sophisticated, and even a little self-conscious, is almost inevitable in an intelligent artist. Real *naïveté* hardly belongs to our time, and readiness to assimilate whatever education is to be got is rather a sign of sincerity than otherwise. These designs, like the landscapes, are slightly better than of recent years. The modelling hardly calls for notice: it is of the usual respectable level of photographic excellence.

The winner of the principal prize for architecture, Mr. Berrington, offers a design for a *loggia* in a public garden which frankly accepts the standards of taste of the usual Exhibition building. Two elevations, however, show him as a very clever draughtsman, with some idea of designing decorative sculpture of a florid order. Such gifts are not to be undervalued; if we must run up buildings of this ephemeral order from time to time, it would be something to have them as amusing as Mr. Berrington can make them.

These schools, the maintenance of which constitutes the principal claim the Royal Academy has upon the patronage of the Crown, have not materially altered in character as a result of the recent occasional changes in their management. They are not likely to improve much so long as the teaching is conducted on lines more conducive to the comfort of Academicians than to the continuity and completeness of the instruction offered. A large number of students pass through them every year, and the gratuitous opportunities of study, as well as the substantial money prizes in every branch of the work done, are, of course, an attraction. If they were stripped of these advantages, we think that students might prefer other institutions.

If this contention be correct, and the endowment of the Academy results only in unfair competition with art-schools

wherein the teaching is better, it appears as though a rival body of artists, representing the other half of artistic opinion and practice, might make a reasonable claim for similar State aid.

OTHER EXHIBITIONS.

ANDERS ZORN, a number of whose etchings are on view at Messrs. Connell's Gallery, is seen to most advantage when dealing with a sitter of strong character, or in an occasional nude study such as *Raccommodage* (60), wherein an effect of light has interested him more than the intrinsic charms of the model. In such works he shows himself a master of the science of "cross-hatching," with its illuminating analysis of form into separate categories clearly differentiated, but dexterously interwoven. He thus says with admirable directness whatever he has to say, though that may vary from something admirably characteristic, as in Nos. 1 and 16, to something quite banal, as No. 61.

At the Baillie Gallery, besides the show noticed last week, there are some drawings by Prof. Unno Bisei of Tokio, whose liveliness and dexterity in expressing the familiar life of monkeys are remarkable.

The carved toys of Prof. Barwig of Vienna exhibit an excellent sculptural sense, certain Court personages of the early eighteenth century, a group of chamois, and some equestrian knights being the best. Some of the wood-carving classes in London might wisely consider these as models of direct handling and characterization suitable to the material.

THE BRITISH SCHOOL AT ATHENS.

On the 2nd inst. the Director, Mr. R. M. Dawkins, at the first open meeting of the session, gave an account of the past session's work, which included excavations at Sparta and in Thessaly. At Sparta a final campaign at the Orthia site revealed house-walls probably dating from the fifth century B.C., and two important inscriptions of the second century A.D. from statues of *Βουνοῖκα*. On the site of the Eleusinium (near the village of Sochà) a week's digging afforded ample confirmation (inscribed tiles, an inscription, terra-cottas, and lead wreaths) of the identification of the sanctuary.

The main work of the season was the examination of the Mycenaean site discovered last year near the Menelaum. The whole elevated area south of the latter has been found to be covered with remains of Mycenaean houses, nothing Hellenic being discovered, just as at Sparta nothing Mycenaean came to light. It is therefore plain that the Mycenaean city was entirely destroyed at the foundation of Dorian Sparta, leaving as its only trace the cult of Menelaus.

In Thessaly the prehistoric sites at Tsangli (between Pharsala and Velesino) and Rachmani (between Larissa and Tempe) were excavated by Messrs. Wace and Thompson. At Tsangli were discovered remains of Neolithic houses, many vases and stone implements, and upwards of twenty terra-cottas; one of the last-named has a marble head—an interesting anticipation of acrolithic technique. At Rachmani the finds were chiefly pottery. It has been possible for the excavators to arrive at

general conclusions (which they intend to set forth fully in a book now in preparation) as to the chronological classification of Thessalian prehistoric remains.

Mr. F. W. Hasluck laid before the meeting the results of his further researches on sculptures dating from the period of Genoese colonization (1346-1566) in Chios. Chief among these are three complete marble doorways (two with lintels sculptured in relief), five lintel reliefs with religious subjects, and three fragments of such reliefs. Of the entire reliefs, three represent St. George, the patron saint of Genoa, two the Annunciation, and one the Triumphal Entry. They are paralleled by similar reliefs at Genoa, dating from the latter half of the fifteenth century and the first years of the sixteenth, and attributed to the workshops of the Gaggini da Bissone. We know from a contemporary document that in 1515 a Genoese sculptor, Francesco (Gaggini?) da Bissone, was commissioned to decorate a palace of the Giustiniani family in Chios, and there is some probability that at least one of the surviving reliefs is by his hand.

PICTURE SALES.

THE most important picture in Messrs. Christie's sale last Saturday was Van Ruysdael's River Scene, with peasants, sheep and goat, and cottages among trees on a hill, which fetched 2,302*l*. Other prices were: Q. Brekelenkam, The Interior of an Apartment, with a cook and a maid in conversation, 567*l*. A. van Ostade, Two Peasants seated before a fire in a kitchen, 294*l*. Jan Steen, A Village Wedding, a peasant bride and bridegroom, surrounded by their friends, near the door of a house, 672*l*. Hals, A Boy, holding a jug, and lighting his pipe from a brasier, 315*l*. P. Nasmyth, A Woody Road Scene, with two figures and a dog, 451*l*. J. W. Chandler, Portrait of a Lady, in black dress with white fichu, seated, 210*l*. Bruges School, The Madonna, in green dress and red cloak, nursing the Infant Saviour, 325*l*. F. Bol. Haman's Feast, 336*l*. J. van Goyen, A View of the Valkenhof at Nimeguen, with a ferry-boat crossing the river, 441*l*. Dutch School, Portraits of Three Children: two boys, in yellow slashed doublets, and a girl holding a guinea-pig, 210*l*.

On Monday Messrs. Christie sold the following pictures: French School, A Satyr and Children, 819*l*. Largillière, Princess Ragotaki, in rich dress, resting her arm upon the shoulder of a negro page, 714*l*.

Fine Art Gossip.

MARCELLE TINAYRE is publishing in collaboration with her husband, a skilled engraver, an artistic volume of 'Scènes de la Vie de Port-Royal' in a limited edition. This is a natural sequel to the studies which went to the making of 'La Maison du Pêche.'

In the City of Manchester Art Gallery there is now open till the end of January an exhibition of Chinese paintings, Japanese paintings, drawings, colour-prints, and books.

A SOCIETY has just been formed in Paris for the reproduction of the finest illuminated manuscripts in the public libraries of Europe. The annual subscription is 4*l*. for Members and 1*l*. for Associates. Further particulars can be had from the Secretary, Count Alexandre de Laborde, 81, Boulevard de Courcelles, Paris.

M. PIERRE LAGARDE, the artistic director of the Paris Opéra, died on Monday last in the 56th year of his age. M. Lagarde who was a native of Paris, was for many years an exhibitor at the Salon, chiefly of incidents inspired by the Franco-German War.

THE death is also announced from Brussels of M. Jean Robie, the Belgian artist, at the advanced age of 89. He was a member of the Belgian Academy, and at one time a frequent exhibitor of flower pictures at the Paris Salon, where he obtained a medal as far back as 1851.

THE UNITED ARTS CLUB, Dublin, which was founded four years ago, has moved to larger premises at 44, St. Stephen's Green. Etchings by Miss Myra Hughes are now on view in the Club.

AN exhibition of pictures of life in the West of Ireland, by Mr. Jack Yeats, is now open in the Leinster Hall, Dublin. Mr. Yeats shows several characteristic studies of the Western peasant, also some delicate little landscapes and pen-and-ink drawings.

A SHOW of works by the younger painters of the Irish School is now being held in the Rotunda, Dublin, under the auspices of the Gallic League. Amongst the exhibitors are Mr. Gerald Festus Kelly, the Messrs. Morrow, Mrs. Sinclair, and Mr. John Campbell.

THE genre and historical painter Ludwig von Loefftz, whose death at the age of 64 is announced from Munich, was a pupil of Diez, and professor at the Munich Academy of Art. His talent was specially adapted for small canvases, and his large pictures were wanting in the originality of treatment that characterized his other work. Among his most successful paintings were 'A Cardinal playing the Organ,' 'Avarice and Love,' and 'Erasmus at his Writing-Table.'

THE sudden death of M. Quentin-Bauchart at the age of 53 removes an accomplished writer. He published a volume on 'La Caricature politique en France en 1870-71,' and sent us 'Les Chroniques du Château de Compiègne' only a few days ago. An assiduous collector in various departments of art, he was also a strong advocate of open spaces and public gardens in cities, and wrote several novels.

J. T. F. writes concerning our notice of Vermeer's picture last week:—

"Your critic wishes to find the 'pearl of great price' in the picture partly hidden by the woman's head, which he suggests is a Transfiguration. I think, if he looks again, he will find that it is a Last Judgment. I do not think it can be of the eclectic school, for I do not think the Italian Church, after Michelangelo was gone, would have tolerated the nude figures in such a solemn subject, but would have insisted on their being breched."

THE death, at the age of 81, is announced from Berlin of the well-known genre painter Prof. Ludwig Knaus. He studied under C. Sohn and Schadow at Düsseldorf, and spent several years at Paris. In 1874 he accepted an appointment as professor at the Berlin Academy of Arts. His technique owed much to the modern French School, and the influence of the Dutch masters is marked in the treatment of his subjects. His colouring was one of the noteworthy features of his work. Among his pictures, which were very popular, are 'The Golden Wedding,' 'The Baptism,' scenes of peasant life, children's festivals, and the Holy Family.

THE HAGE GALLERY at Nivaagaard near Nivaa, not far from Copenhagen, is discussed by Dr. Frizzoni in the last number of *L'Arte*. The owner, in the short space of seven years, appears to have brought together a wonderful collection of fine things, a few of which are reproduced by Dr. Frizzoni. Some—for instance, a brilliant

example of Jan Steen, and a portrait of a woman, a well-authenticated work of Rembrandt, signed and dated 1632—were acquired in London; others—such as the portraits by Rubens and Cornelis de Vos, and an extremely beautiful and well-preserved landscape by Claude, a picture familiar to English connoisseurs—were in England not many years ago, and were bought in Paris from Sedelmeyer by their present owner.

THE FRENCH GOVERNMENT have bought Mantegna's 'St. Sebastian' at Aigueperse for 200,000 francs. Its presence in France probably dates from the time when Clara Gonzaga married Gilbert de Bourbon, Comte de Montpensier.

THE correspondent of the *Cicerone* in Italy states that Niccolò da Foligno's great polyptych, which has hitherto hung in a side chapel of the church of S. Niccolò at Foligno, is now being restored. According to a private communication from Count Umberto Gnoli, various autograph notes by the painter were discovered upon the different panels when the altarpiece was taken to pieces. These include references to the names of the saints and to the various scenes from the life of Christ which are depicted. The name of the donor of the altarpiece, Brigida degli Elmi, has also come to light. When the restoration is completed, the picture will be placed above the high altar.

MR. ALBERT HARTSHORNE, who died at Worthing last Thursday week, was a learned antiquary, the son of a former rector of Holdenby, on which parish he wrote recently in our columns. He was an authority on monumental effigies, on which he wrote more than one book; but his best work was probably that on 'Old English Glasses,' which has become a standard volume. He published also some family history, and recently sent us a collection of notes on 'Oxford in the time of William III. and Queen Anne,' from letters he possessed.

EXHIBITIONS.

SAT. DEC. 17.—Mr. W. L. Bruckman's Water-Colours of Old World Towns in Belgium and Holland, Dowdeswell Galleries.
—Etchings in Colour, Mr. T. McLean's Gallery.
—Mr. W. Egerton Hine's Water-Colours, Fine Art Society's Gallery.
—Miss Phil Morris's Portraits and Impressions, Modern Art Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Salome*.

FIVE years ago we heard Strauss's 'Salome' when it was produced at Dresden, and, as stated a fortnight ago, we are glad that it has been at last brought to London. Mr. Henry J. Wood made us acquainted with all the composer's later Symphonic Poems, also the 'Sinfonia Domestica'; and as Mr. Thomas Beecham presented 'Feuersnot' and 'Elektra'—'Guntram,' Strauss's first stage venture, rarely given in Germany, is probably scarcely worth revival—it seemed a pity for him not to give the English public an opportunity of hearing 'Salome,' a work inordinately praised by some, severely condemned by others.

Except for one reason, we should not consider it necessary to refer again to the ill-chosen, indecorous subject. Objections raised by the Censorship to certain features of the libretto had to be met, with the result that the changes which satisfied the Censor could not satisfy those acquainted with the original text: its real point and meaning are lost. The words of the Prophet were strong, but in the present form they are weak; while the final scene, both in text and action, is now almost a failure. No one knows the truth of this better than Strauss himself. Why, then, did he allow the text to be mutilated? Why did he not withdraw the work? Let our meaning be clear. The Censor altered what he sincerely thought to be objectionable. We, however, look at the matter, not from his point of view, but solely from an artistic one.

The work does not grow in interest—we are speaking for ourselves—on second and even third hearing. There are strong, impressive moments during the first utterances of the Prophet; in the wayward Eastern portion of the dance music; and in the closing scene. But these do not compensate for the many harsh sounds which proceed from the orchestra; for realistic effects which are often too obvious and occasionally ridiculous; for scenes which musically and dramatically are all too much on a level; neither for the noisy and ineffective one in which the Jews are in heated discussion with Herod. Further, it seems sheer perversity not to have made one break in the piece. A few moments' rest would be welcome to one's mind and ears.

'Salome' is the work of a composer possessed of many gifts; we feel, however, not only that he is not using them to the best purpose, but also that he seems to have wilfully written sensational music, which, being talked about, will attract the public, if only for a time. So it was with the 'Sinfonia Domestica,' which, at any rate here in London, seems to have dropped out of Mr. Wood's programmes. Will it be so with 'Salome'? The great thing for the moment is that the work has been given, and is being, in a way, judged. For that Mr. Beecham deserves all thanks, for the preparation of it must have cost him much time and patience.

Last Thursday week Madame Aino Ackté impersonated Salome with intelligence. She has a fine voice and acts well, though the cruelty of the princess was more strongly expressed than her seductive powers. Mr. Clarence Whitehill as the Prophet sang remarkably well, but he looked more like a statue than a living being. Frau Ottilie Metzger (Herodias) made the most of her small part. Herr Kraus (Herod) gave a strong picture of the nervous, passionate, degenerate tetrarch.

Last Monday, Madame Signe von Rappe was the Salome. It was a clever performance, but singing against the orchestra seemed too great a strain on her voice.

Musical Gossip.

THE second New Symphony Concert took place on Wednesday afternoon at Queen's Hall, the programme being devoted to Tchaikowsky. Prof. Petschnikoff played the solo part of the Violin Concerto in D. His reading of the music was intelligent and sympathetic. He has a good, if not very powerful tone, and excellent technique. The Air and Variations from the Third Suite were brilliantly rendered under Mr. Landon Ronald's direction.

THE Wiener Singakademie gives its second concert of the season on January 13th, when the programme will include Bleyle's 'Lernt Lachen' (words by Nietzsche), and Sir Alexander Mackenzie's cantata 'The Sun-God's Return,' produced at the last Cardiff Festival. Sir Alexander has received a cordial invitation to conduct his work.

THE PALLADIUM in Argyll Street, Oxford Circus, will open its doors on Boxing Day, and from January 31st onwards an opera in condensed form will be given by the Beecham Company each evening. Among the seven works selected are 'Tannhäuser,' 'Lohengrin,' 'Faust,' and 'Carmen.' Mr. Beecham will conduct the first performance of each; the others will be under the direction of Mr. Emil Kreuz.

To condense an opera might seem to some an inartistic proceeding; yet in early days detached movements were given from Beethoven's Symphonies, and Dr. Hans Richter and others by means of excerpts from Wagner's operas enabled concert-goers the better to appreciate the full presentation of them on the stage. The prices which have to be charged for grand opera are too high for the general public. The Palladium can seat five thousand persons, and the prices of admission are modest. The experiment is one of great interest.

PERFORMANCES NEXT WEEK.

Sir. Concert, 3.30, Royal Albert Hall.
- Sunday Concert Society, 3.30, Queen's Hall.
- Evening Concert, 7, Queen's Hall.
- Sunday League Concert, 7, Scala Theatre.
- Mr. T. Beecham's Concert, 8, Covent Garden.
- Mr. T. Beecham's Opera Season, Covent Garden.
- Mr. Joseph Holbrooke's Concert, 3, Steinway Hall.
- Madame Kirkby Lunn's Vocal Recital, 3, Bechstein Hall.

DRAMA

OUR LIBRARY TABLE.

Our Stage and its Critics. By E. F. S. (Methuen & Co.)—"No one," says the author of these bright and informing papers in his Preface—"no one taking a deep interest in our drama could have written for a score or so of years about it unless of a naturally sanguine temperament." Mr. E. F. Spence has written so long as dramatic critic of *The Westminster Gazette*, and has remained as sanguine as any man can be whose lot it is to deal with an art that is governed more than any other by the trade spirit, and is so much at the mercy of uneducated taste and sentimental prejudice. All through that time he has been on "the side of the angels," and in steady antagonism to the cant of reaction. He fought in the ranks of the reformers when the great battle over Ibsen was waged in the nineties. He never flagged in support of that school of modern English drama of which Sir Arthur Pinero continues the leader. He has given

a cordial, if discriminating welcome to the movement which styles itself the theatre of ideas.

But being a barrister as well as a play-reviewer and a man with a pretty sense of humour, Mr. Spence has always been able to preserve his critical balance, he has kept himself free from the extravagances of the "cranks," and he has watched audiences too long to expect impossibilities in the playhouse. He recognizes how enamoured is the crowd of sentiment and sham romance, of spectacle and all that appeals to the senses; he knows how it hates any art-work that compels it to think or reminds it of the realities of life. But he sees plainly enough that these are the conditions, deplorable though they may be, under which any dramatist must work who wishes to win the attention of any but a select minority in the theatre, and he is optimistic, all things considered, over the progress which has been secured artistically under our commercial system. He believes that we are far richer in dramatists of quality than we were twenty years ago; he believes that, along with the playwrights, we have also the plays, the players, and a public that is being slowly but surely educated. Have we the critics? he asks slyly, and pretends that here, as a dramatic critic himself, he is tackling a very delicate problem.

He remarks rightly enough that the newspapers, rather than their representatives, are responsible for any lack of seriousness in the discussion of stage-productions. So long as title-tattle about the personality of actors and actresses is preferred to, and given more space than, "sincere, intelligent criticism," so long will the office of the play-reviewer be rendered anomalous. But there are plenty of critics—Mr. Spence among the number—who try to do their duty with not too much encouragement, and "E. F. S." devotes some of his wittiest and most entertaining pages to a description of the difficulties under which they labour. He begins by demanding from his profession a list of qualifications which, if rigidly insisted on, would leave the London press without a single representative at the next theatrical "first night"; but that is only Mr. Spence's fun; he is merely talking about the equipment of an ideal stage-critic. Then he passes on to discuss the commonplaces of his subject—the embarrassments involved in trying to tell the truth, the danger the critic is in of becoming jaded or prejudiced, the necessity he is under of being tolerant, his fear of libel actions (about which as a lawyer he furnishes serviceable advice), and his being expected to have first-hand knowledge of the world of fashion and wealth. On this last point Mr. Spence's humour is seen at its best.

So far, however, we have mentioned only one side of his *causerie*, whereas his topics cover everything connected with the stage—scenery, costume, make-up, gesture, acting, dancing, the attitude of the pit, the conduct of audiences generally, deadheads, the morality of the drama, and dozens of kindred themes. In considering all these matters "E. F. S." brings to bear the "harvest of a quiet eye" as well as a sense of the ludicrous, with the result that the comment he has to offer is at once wise and amusing, and always reveals the mark of individual thought and experience.

The Theory of the Theatre, and other Principles of Dramatic Criticism. By Clayton Hamilton. (Grant Richards.)—This book is dedicated to "Brander Matthews, mentor and friend who first awakened my critical interest in the theory of the theatre."

It hardly needed either confession or dedication to assure us of the author's indebtedness to the older scholar, for there are pages of Mr. Hamilton's essays which do but paraphrase chapters of a book of the Professor's reviewed in these columns not long ago. The point that the drama belongs to more arts than one, and that a play may be a good play, yet not literature at all; the protest against "closet-drama"; the insistence on the restrictions placed on the stage-author by the personality of his actors, the construction of his theatre, and the tastes and prejudices of his audience; talk of the "psychology" of playgoers as a crowd, and of the necessity the playwright is under of writing for a crowd, and appealing at once to a multitude of people "comparatively uncivilized and uncultivated, easily credulous, eagerly enthusiastic, boyishly heroic, and somewhat carelessly thinking"; the declaration that the great world-dramatists have always thought with the crowd on all essential questions—these and other postulates the essayist merely borrows or elaborates from Dr. Brander Matthews; and therefore, like that critic, he lays himself open to the charge of over-emphasizing the commercial side of the drama. He does not appear to have seen how the premises he gaily sets forth on what seems to him such excellent authority clash with admissions into which he is ultimately betrayed by his good sense; nor, again, how sweeping generalizations advanced in one part of his book fail to harmonize with statements made by him in another. Here is one of his axioms: "Since the drama is a democratic art, and the dramatist is not the monarch, but the servant of the public, the voice of the people should on the matter of pleasant and unpleasant plays be considered the voice of the gods." To which one replies, Which public? what class of people? On another page we find him denouncing Sardou for providing the Bernhard public with just what we might suppose it to have wanted: "Had he chosen, he might have climbed to higher things; but he chose instead to write year after year a vehicle for the muse of melodrama, and sold his laurel-crown for gate-receipts." This comes strangely from the champion of democracy, and the theorist who tells us that tragedy and melodrama, comedy and farce, are all equally legitimate modes of drama.

Again, in the first part of his book he is always speaking as if the audience which different sorts of playwrights address were one and the same, and it is only in the later sections that he begins to remember that there happen to be different types of audiences. Even so he seems to limit the types to the four or more modes into which he divides the stage play. But there are many more publics than he is disposed to grant. Above all, as the "new drama" of the Vedrenne-Barker school has taught us in London, there is a public, and a highly intelligent public to-day which can dispense with the cruder emotions of popular drama, and is willing to be made to think as well as feel in the theatre. There are playgoers and playwrights now who resent being at the mercy of the lowest common denominator, and seek for and appeal to a crowd which is in sympathy with their views. Recognize that, and you knock the bottom out of more than one of Mr. Hamilton's too facile "principles." Indeed, this critic himself rather gives his case away when he admits that the quality of a play's theme—i.e., its intellectual content—makes all the difference in the quality of the play.

Though we have quarrelled in more respects than one with Mr. Hamilton's

attitude towards the art on which he theorizes, he has much to say that is interesting on the subject of his studies. We wish he had omitted in the English edition references to recent American plays, many of them unknown on this side of the Atlantic; and we might recommend him not to be so hasty in placing 'Cyrano de Bergerac' along with 'Edipus Rex' and 'Hamlet' and 'Tartufe' amongst the greatest of the world's stage classics. There are some persons who would seize on this verdict as sufficiently indicating the limitations of Mr. Hamilton as a critic.

Iolanthe and other Operas. By W. S. Gilbert. (Bell & Sons.)—The second issue in Messrs. Bell's sumptuous edition of the operas of Sir W. S. Gilbert comprises 'Iolanthe,' 'The Mikado,' the unjustly neglected 'Ruddigore,' and 'The Gondoliers.' The generous standard of production set by its predecessor is fully maintained, and Mr. Russell Flint's illustrations continue, with singular success, to catch the elfin spirit of poetry which lurks in Gilbertian eccentricities. In particular, we must mention the exquisite picture inspired by the not very inspiring song of Mad Margaret in 'Ruddigore.'

Over the ripening peach
Buzzes the bee.

This and its companion volume are treasures indispensable to the many who cherish grateful memories of the golden days of the Savoy.

'ROSAMOND' AT THE LITTLE THEATRE.

On Thursday in last week at the Little Theatre the most important item in a triple bill was Mr. John Pollock's one-act play 'Rosamond.' Mr. Pollock is a playwright of originality: his interest in motives and states of mind may induce some to claim him for "the intellectual school," but he has little in common with the Messrs. Shaw and Barker of these later days, who seem to regard dramatic form as something invented by Aristotle to become a bore.

The point of 'Rosamond' is its construction, which is exceedingly ingenious. Rosamond is a woman with a fixed idea: she wants to revenge her father on her husband, who murdered him; she wants nothing else, and the realization of that idea, by means of her powers as queen and woman, is the subject of the play from the first word to the last. To compass her end she must make Gelmer, the king's shield-bearer and devoted servant, her abject slave; and to do this she must not only seduce him, but also control the fate of Edith, the woman he loves. The struggle is developed in two scenes: one between Rosamond and Edith, the other between Rosamond and Gelmer; and such is the author's art that a spectator, unacquainted with the tragedy of Rosamond, might suppose in each that the crisis, when it came, would be the pivot of the play. But the crisis is withheld; both situations are left unresolved, until, at the very end, Rosamond's fixed idea is made manifest in its triumph, and we realize that Gelmer and Edith are nothing more to her than poor means to a great end. In one moment, by the revelation of Rosamond's character, all problems are solved, all difficulties set at rest, the whole action and intrigue explained, and our curiosity and emotions satisfied.

This is delicate work. To wrap up the essence of your play in thirty seconds is to take risks; and Mr. Pollock must not be

surprised if he is too subtle for some of his auditors. He must teach them to appreciate his architectonics, for they are his strength. His weakness is the weakness of all young dramatists: his dialogue tends to be stiff and stilted, and gives, sometimes, a sense of unreality. We hope to see a longer play by Mr. Pollock in a larger theatre.

The part of Rosamond was played by Madame Lydia Yavorska, the Russian actress. Her English is excellent, and many of her gestures beautiful. Her acting is conventional; and, unfortunately, her conventions are not those of the Français. Indeed, she is far too rhetorical, not to say melodramatic, to please a public that has learnt at the Court Theatre or "chez Antoine" what effects can be achieved by naturalism and restraint. C.

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